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THE UNIVERSITY OF ALBERTA

SPORT IN SCULPTURE

IN CANADA AND THE UNITED STATES SINCE 1900

by



BRIAN BLAIR PENDLETON

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES  
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE  
OF MASTER OF ARTS

DEPARTMENT OF PHYSICAL EDUCATION

EDMONTON, ALBERTA

SPRING, 1970





Thesis  
1970  
98

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "Sport in Sculpture in Canada and the United States Since 1900" submitted by Brian Blair Pendleton in partial fulfilment of the requirements for the degree of Master of Arts.





## ABSTRACT

The purpose of this study was to attempt to determine the significance of sport as a part of the cultural pattern of society by presenting evidence to show to what extent sport generates an impact upon another form of accepted cultural expression, namely art. The art forms were restricted to Canadian and American sculptures since 1900.

The background and trends of modern art, and sculpture in particular, were traced. The individual pieces of sculpture have either been mentioned in the text or included as illustrations, and each illustration has been briefly described and classified according to artist, date, present location, and source of reproduction wherever possible. This material has been supported by the comments of artists who have worked in the field of sporting sculpture and with a comparative analysis of the work of selected artists over time. Examples of sport and art in modern society have been cited.

The pieces of sculpture were divided into the following groups: baseball, basketball, boxing, football and soccer, hockey and skating, swimming and diving, track and field, and miscellaneous.





## ACKNOWLEDGEMENTS

The writer expresses sincere gratitude to his thesis committee members, Dr. E.C. May of the Department of Classics, Miss A. Hall and Dr. M.L. Howell (Chairman) of the Faculty of Physical Education for their guidance in researching a topic which has received little attention in the past and, thus, has few guidelines.

Special appreciation must also go to Ben Lowe, graduate student at the University of Wisconsin, first for completing the first thesis relating to modern sporting art and, secondly, for his suggestions and criticisms concerning this study. Furthermore, the response from Joseph Brown and the other artists provided valuable material for the study. Bruce Bentz of the Art Department gave valuable assistance, on very short notice, in reviewing the total project.

The financial support from the Faculty of Physical Education is also recognized, without which the many photographs included in the text would not have appeared.



## PROLOGUE

"Athletics implies exercise of the body; art, function of the brain. These two forms of endeavor constitute a sort of Siamese twins existence, which makes for health and sanity and such reasonable fulfillment of our cravings for perfection as we may hope to realize."

C.H. Bradner, quoted in  
Art Digest, 6:25, August  
1932, p. 25.

"...a careful survey of the field discloses a general lack of sympathy for sporting art."

K.W. Zoeller, "The Art of  
Sportsmen," Country Life,  
69:10-17, February, 1936, p. 11.

"Now someone should earn his master's degree by tracing the influence of sport in art."

H. Saint-Gaudens, in  
The American Artist and  
His Times (New York:  
Dodd, Mead and Company,  
1941), p. 268.





## PREFACE

Who has marveled at the grace  
of a perfect dive or the exquisite  
coordination of a high hurdler  
cannot be blind or disinterested  
in those same graces, when these  
are found in the illustrative art  
of sports.<sup>1</sup>

Inherent in many sports activities is a conscious striving for perfection of form and technique of presentation. Art also entails a striving for perfection, if not in form and technique, at least in the presentation of an emotional state or feeling. In the past one hundred years there has been a revival of the representation of sport in art. Not since the ancient Greeks has there been such a concern for representing the human form in action scenes of a sports nature... albeit nowadays sometimes in abstract forms.

Only recently has the demand for research into the cultural aspects of sport reached such proportions as to lead to such study. Although the conduct of sport depends to a large degree on biological and psychological considerations, sport is primarily a product of culture.<sup>2</sup> No other aspect of physical education research has been

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<sup>1</sup> Norman Kent, "Art in Sports," American Artist, 32:45-47+, March, 1968, p. 55.

<sup>2</sup> Florence S. Frederickson, "Sports and the Cultures of Man," in Warren R. Johnson (ed.), Science and Medicine of Exercise and Sports (New York: Harper and Row, 1963), p. 634.





so neglected in the past and, according to Frederickson:

One explanation of the scarcity of research literature in the cultural aspects of sport lies in the fact that the eyes of the profession have been so intently focused on the epiphenomenon of sport as a part of the school curriculum rather than sports as a cultural pattern in society as a whole.<sup>3</sup>

One method of determining if sport is a part of the cultural pattern of society would be to present evidence to show to what extent sport generates an impact upon some other form of accepted cultural expression.<sup>4</sup> If a relationship can be shown to exist between sport and art, this will constitute a basis for further study into the role of sport as a cultural expression.

The purpose of this study is to examine the representation of sport in Canadian and American sculpture since 1900. The study is devoted solely to marble, bronze, metal, stone, and composite material sculptures. The major limitation of the study has been the consideration of whether or not the sculpture merited sufficient artistic quality to be, or have been at one time, on public display, since "many of the paintings and sculpture which immortalize the sportsman in pastimes dear to his heart go immediately into private collections."<sup>5</sup>

Where photographs or reproductions were not available within the time limits of the study, the sculptures have been described in the text alone.

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<sup>3</sup> Ibid.

<sup>4</sup> Only one previous study has been undertaken in the area of modern sporting art, Benjamin Lowe, "The Representation of Sports in Painting in the United States: 1865-1965," unpublished M.Sc. Thesis, University of Wisconsin, Madison, 1968.

<sup>5</sup> Art News, 37:15, December 31, 1938, p. 15.



In this study "sports" are defined as those organized games or pursuits in which some measure of competition (either between individuals, teams, against one's self, or nature and the environment) is related to the eventual outcome, and which involve some measure of physical prowess. In order to be considered for this study the game or pursuit has to depend primarily on man's contribution to its eventual outcome, thus horse racing is not included. Further, the term "sculpture" is defined to include works executed in marble, bronze, metal, stone, or composite materials as free-standing, group, or low-relief forms, excluding non-active portrait statues, award plaques and medallions.

Information and photographs pertaining to the sculptures were found mostly in gallery catalogues, biographies of artists, and periodicals. Further information was obtained from personal correspondence with curators of galleries and living artists.<sup>6</sup>

Although the categorized sculptures presented in Chapter II constitute the major evidence of the representation of sport in Canadian and American sculpture since 1900, the thesis would best be considered in its entirety. Chapter I presents some of the background material necessary for a fuller understanding of modern sporting sculpture in light of art trends of the time period. Chapter II deals exclusively with the representation and interpretation of sport in Canadian and American sculpture. This chapter includes such sports as football, boxing, skating, diving, basketball, baseball and track and field. Finally, in Chapter III, the problems and interpretations of sport in

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<sup>6</sup> The artists were chosen from a list of those presently working in sporting subjects, as supplied by the National Art Museum of Sport, New York City, in personal correspondence.





art are considered with reference to the works presented and from the comments of living artists working in sporting art. The illustrations are further categorized in the Appendix according to the activity or game in order to enable anyone teaching or lecturing on the subject to have a classified list readily at hand.



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## CHAPTER I

### BACKGROUND AND TRENDS IN MODERN ART

The truth of modern art, despite its often formidable and bizarre appearance, is only a striving to rehabilitate the natural and unalterable principles of rhythmic form to be found in the old masters, and to translate them into relative and more comprehensive terms ....a picture to be a great work of art need not contain any recognizable objects. Provided it gives the sensations of rhythmically balanced form in three dimensions, it will have accomplished all that the great masters have ever striven for.<sup>1</sup>

Although little of the present material may be directly related to the subject of sports in sculpture, one cannot do justice to the topic without some understanding of the background and trends in art of the particular period. Categories and definitive classifications are almost meaningless, but nevertheless necessary for some measure of clarity when attempting to understand and appreciate the art of the past century. Few artists of the past century have belonged solely to one school of artistic expression. Similarly, few styles have belonged solely to one decade or time period; most have overlapped and influenced one another. Furthermore, the influence of European art on American trends of the period can hardly be denied. Finally, it is often difficult, and indeed may be unwise, to deny or

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<sup>1</sup> W.H. Wright as quoted in Samuel Hunter, Modern American Painting and Sculpture (New York: Dell Publishing Company, 1958), p. 76.



dismiss the close relationship between painting and sculpture and their effects on one another. The following background to the period is presented with the preceding points in mind.

The revival of interest in sculpture began with Auguste Rodin late in the nineteenth century. Rodin strove to restore the stylistic integrity of sculpture lost with the death of Michelangelo in 1564.<sup>2</sup> Although Rodin was basically humanistic, it was his visual realism that gave his sculpture an air of modernity.

Rodin notwithstanding, the evolution of modern sculpture before the advent of Cubism received a considerable contribution from two painters, Degas and Matisse.<sup>3</sup> Basically Impressionist and Post-Impressionist artists respectively, they both related sculpture to their painting. Degas used the sculptural media "to explore problems of form and movement" which were difficult to approach in the limited two-dimensional medium of painting.<sup>4</sup> Matisse went further by criticizing Rodin's concern for details at the expense of the "wholeness" of the work or "the creation of a dominant rhythm."<sup>5</sup>

Matisse and Degas were not the only painters to influence modern trends in sculpture, indeed sculptors were destined to follow the examples of painters for years to come. Following the periods of Impressionism and Post-Impressionism the work of Van Gogh, Gauguin, Cézanne, and Seurat influenced such artists as Picasso and Braque and

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<sup>2</sup> Herbert Read, A Concise History of Modern Sculpture (New York: F.A. Praeger, Inc., 1964), p. 12.

<sup>3</sup> Ibid., p. 28.

<sup>4</sup> Ibid., p. 31.

<sup>5</sup> Ibid., pp. 32-42.



led to the period of Cubism (ca. 1908). Although primarily a painting movement, Cubism did result in some sculptural creations. Archipenko's "Boxing Match" (1913)<sup>6</sup> is a wooden form which is barely recognizable as having any athletic nature, but once identified becomes alive. Brancusi and Lipchitz were also key figures in the Cubist movement, both having created works which followed the general characteristic of the movement, namely "a mechanic reaction to the fluidity and organicism of impressionism."<sup>7</sup>

Futurism (ca. 1910) and Constructivism (ca. 1914) grew as artistic movements just prior to World War I in response to the rapidly advancing technology of the era. According to Read,<sup>8</sup> "the futurists were perhaps the first artists to accept the machine as an aesthetic ideal." Boccioni was the prime figure in the movement, although it received its initial strength from Marinetti.<sup>9</sup> Perhaps the significance of the movement has best been expressed by Read:

The Futurists in their manifestoes gave to art, and to sculpture in particular, an ideal of dynamism, of environment and atmosphere, of interpretation and "physical transcendentalism" which has persisted for half a century and still inspires many artists.<sup>10</sup>

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<sup>6</sup> Ibid., p. 125.

<sup>7</sup> Ibid., p. 87.

<sup>8</sup> Ibid., p. 88.

<sup>9</sup> Michel Seuphor, The Sculpture of this Century (New York: George Braziller, Inc., 1959), p. 41.

<sup>10</sup> Read, op. cit., p. 141.





While the Futurists worshipped the "concepts" of power and speed, the Constructivists were more concerned with applying the techniques of engineering to their "construction" of sculpture.<sup>11</sup> The movement originated in Moscow under the influence of Tatlin. Later contributors to the movement included Kandinsky, Pevsner, and Gabo.<sup>12</sup>

One short-lived, but nevertheless important movement of this period was Dadaism (ca. 1916). The Dadaists were nihilists and had little regard for the past or the present, "and among the conventions they wished to destroy were the categories established for the arts by the academies of the past."<sup>13</sup> The categories of painting and sculpture, and restrictions to materials of oil-paint, stone and canvas had little significance to the Dadaists. According to Arp, one of the key figures in the movement, "Dada was against the mechanization of the world" and "the Dadaists despised what was commonly regarded as art."<sup>14</sup> Ernst, Duchamp and Ray were also prime leaders of the movement.

The Surrealist movement (ca. 1924) was an indirect outgrowth of Dadaism. The movement began following Breton's manifesto based on the assumption that there are no limits to human imagination. It is precisely this assumption, however, which makes it difficult to establish the concept of a "movement" of Surrealism, since if there are no limits

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<sup>11</sup> Ibid., p. 89.

<sup>12</sup> Ibid., p. 93.

<sup>13</sup> Ibid., p. 142.

<sup>14</sup> as quoted in Read, pp. 147-53.



to human imagination, there can be no confining rules by which to judge and evaluate the products of the movement.<sup>15</sup> Artists who are often claimed as members of the Surrealist school are Miro, Moore, Ernst and Giacometti. The latter has, perhaps, best expressed the essence of Surrealist sculpture as the construction of precise mechanisms in space that are of little use, but nevertheless appear profoundly disturbing.<sup>16</sup>

The diffusion of styles throughout this short period has not been without significant consequences. Sculpture, since World War II, shows a certain lack of definition and cohesion, and

What is distinctive...is a determination to belong to no movement, an artistic "free thinking." This attitude has perhaps always been characteristic of the great masters in any period.<sup>17</sup>

Of all the sculptors in the world today there appears to be only one who has invented a new style, Eduardo Paolozzi.<sup>18</sup> While others have made original contributions to such existing movements as Abstract Expressionism and Pure Abstract, only Paolozzi has taken elements from the rational order of technology and invented a new idiom of engineered constructions. This, then, is the present state of artistic expression in sculptural media, an expression, at this time, in the midst of change and new development.

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<sup>15</sup> Ibid., p. 160.

<sup>16</sup> Ibid., p. 158.

<sup>17</sup> Ibid., p. 230.

<sup>18</sup> Ibid., pp. 234-37.



These many artistic movements and trends have not been without significance for sculpture in the United States and Canada, and specifically for this study concerning sports in sculpture. One important link for the modern sculptor is with the masters of ancient Greece, who often portrayed athletes in a variety of sporting activities. The works of the Classical and Hellenistic sculptors have prompted Palmer to write that "the prevalence of athletic subjects provides a source of information unequalled in the art of other civilizations."<sup>19</sup>

The works of R. Tait McKenzie, perhaps the first modern sculptor of athletes, have a definite Greek influence.

It is not claimed that his work possesses the specialized aesthetic sign of some modern work. In that sense it may be superficial....at a time when it is a tendency for sculptors to turn their eyes inward and represent the figments of their imaginations, it is refreshing to find one who exults unabashed in the beauty of humanity around him....he has the classical mind.<sup>20</sup>

Although it is difficult to prove, McKenzie appears to have drawn inspiration from the best works of the Greek masters. Myron's "Discobolos" was an innovation in athletic sculpture, Myron having had no antecedents of a similar pose from which to draw and improve upon.<sup>21</sup>

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<sup>19</sup> Denise Palmer, "Sports and Games in the Art of Early Civilizations," unpublished M.A. Thesis, The University of Alberta, Edmonton, 1967, p. 155.

<sup>20</sup> Christopher Hussey, Tait McKenzie: A Sculptor of Youth (London: Country Life, 1929), p. v.

<sup>21</sup> G.M.A. Richter, The Sculpture and Sculptors of the Greeks rev.ed. (New Haven: Yale University Press, 1950), p. 208.





Phidias, considered by many to be the greatest of Greek sculptors,<sup>22</sup> contributed sculpture that combined a movement emphasis and a recognition of restfulness and detached human emotion. Vigorous movement was dramatized in scenes of battles and struggles between men and centaurs. It is in the work of Polycleitos, however, that the representation of the athlete reaches a refined level. His complete understanding of the human body is seen in accurate modelling; he "perfected the athletic conception--manly, harmonious, reverent."<sup>23</sup> Other Greeks also contributed to the athletic sculpture of the time, but the most prolific and "the last great original sculptor of Greece"<sup>24</sup> was Lysippos. His realistic treatment of many athletic figures was characteristic of the Hellenistic period.

While McKenzie may have been the first modern sculptor of note virtually specializing in athletic figures, the influence of others has also been felt in the United States and Canada. The two major figures of this period in America are Alfred Stieglitz and Marcel Duchamp. Of Duchamp, Read has said, "There is little in the prolific development of modern sculpture in the United States that cannot be attributed directly to the example of Duchamp."<sup>25</sup> Although this statement may be too dogmatic, Duchamp undoubtedly greatly influenced American artists. Regard-

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<sup>22</sup> Ibid., p. 231. Also see Max Wegner, Greek Masterworks of Art (New York: George Braziller, Inc., 1961).

<sup>23</sup> Ibid., p. 254.

<sup>24</sup> Ibid., p. 287.

<sup>25</sup> Read, op. cit., p. 156



ing Stieglitz:

His great contribution, indeed was to relate the European sense of art to his own romantic individualism and to that of his artists. He understood the experimental as a part of the American's inalienable right to seek new expressions of creative liberty, and he gave this search moral and philosophic overtones.<sup>26</sup>

His contributions included the publication Camera Work, a magazine of American artistic criticism, and the gallery "291", in New York, which became the leading art center of the early modern period.

From the combination of European influences, American attitudes, and the contributions of Duchamp and Stieglitz, sculpture and art in general began to move forward. Prominent sculptors from the United States in the past half century have included Charles Haag, Mahonri Young, Eli Nadelman, Gaston Lachaise, William Zorach, Alexander Calder, David Smith, Seymour Lipton, and others, many of whom have included sports subjects in their works.<sup>27</sup>

Canadian sculptors of note since 1900 include M. Suzor-Cote, Maurice Cullen, Philippe Hebert, Emanuel Hahn, and James Morrice,<sup>28</sup> although it is doubtful if any of these could ever approach the stature of McKenzie as a sculptor of athletic subjects. Indeed, few of them have ventured into this specific area.

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<sup>26</sup> Hunter, op. cit. p. 156.

<sup>27</sup> Ibid., pp. 162-185.

<sup>28</sup> Graham McInnes, Canadian Art (Toronto: MacMillan Company, 1950), pp. 92-98. Also see The Arts in Canada (Ottawa: Queen's Printer, 1967).



If one were to attempt to categorize these modern sculptors, the best descriptive classification might be "vitalists", for truly all of the artistic movements leading up to today's art have fulfilled Moore's statement: "For me a work of art must first have a vitality of its own ....a pent-up energy, an intensive life of its own, independent of the object it may represent."<sup>29</sup>

One final question, however, must be answered if the many movements and trends in art presented are to have meaning for the specific examples of sports in sculpture which form the basis of this study. Is there any simple test to determine if any example of art from any one of the movements of the past half century may be called a work of art? Perhaps the key is in the following statement by Read:

All categories of art, idealistic or realistic, surrealistic or constructivist (a new form of idealism) must satisfy a simple test (or they are in no sense works of art): they must persist as objects of contemplation. For contemplation we might with some aesthetic justification substitute "fascination."<sup>30</sup>

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<sup>29</sup> Henry Moore as quoted in Read, op. cit., p. 163. While Moore's statement is a personal one, it would generally apply to sculpture of all periods and not just the past century.

<sup>30</sup> Ibid., p. 272.





## CHAPTER II

### THE REPRESENTATION OF SPORT IN SCULPTURE

The material presented constitutes the major evidence of the representation of sports in Canadian and American sculpture since 1900. The sculptures have been grouped for easier identification by activity or game category as follows: baseball, basketball, boxing, football, hockey and skating, swimming and diving, track and field and miscellaneous. Where photographs or reproductions were not available, the sculptures have been described in the appropriate section. The individual works of art have been documented and full references for the sources of reproductions appear in the bibliography.

The sculptures which follow have a definite relationship with the trends and developments in modern art presented in the preceding chapter. This relationship, however, may be viewed as a negative one in regard to the evolution of new trends in modern art, for seldom has sporting sculpture represented the human form in abstract forms. Sports have received limited attention from the Cubist sculptors. The machines of the Futurists and the engineering techniques of the Constructivists have yet to be interpreted in sporting sculpture. The Dadaists and Surrealists, in keeping with their attitudes and beliefs concerning the lack of categories and boundaries for art, would not generally be expected to execute works dealing with man in sporting situations. Thus, with few exceptions (see the description of Urbscheit's sculptures in the section on football), the representation of the human form in sporting activities has followed the traditional approach of the Greeks, although often interpreted in varying degrees of naturalism and realism reflecting the individual nature of the



particular artist.

The future may yet see sports depicted in the sculptural forms which have evolved over the past century, but, for the present, the illustrations which follow represent North American sporting sculpture since 1900.



## BASEBALL

Individual examples of sculpture dealing with baseball subjects have been done by Carl Mose, entitled "Stan Musial"<sup>1</sup>, and by Rhoda Sherbell. Sherbell's "Casey Stengel" (Figure 9) combines a disconcerting realism, a touch of humor and an unconventional use of polychromed plaster in overemphasizing the figure almost to the point of "Pop" art sculpture. Clemente Spampinato has done two works (Figures 1 and 7) which appear to isolate the specific actions of hitting and pitching at their prime moments.

The most prolific sculptor of baseball subjects has been Joseph Brown. His works cover a wide range of specific aspects of the game such as "Hook-Slide" (Figure 2), "Sandlotter" (Figure 5) and "Big Stretch" (Figure 8). Brown has also executed three figures "Pop-Foul" (Figure 3), "Hurler" (Figure 4) and "Double-Play" (Figure 6) which are nude studies portraying the actions of baseball, but which do not represent full uniforms and minute anatomical details.

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<sup>1</sup> Sports Illustrated, 29 (8):38, August 19, 1968.





Figure 1



Figure 2

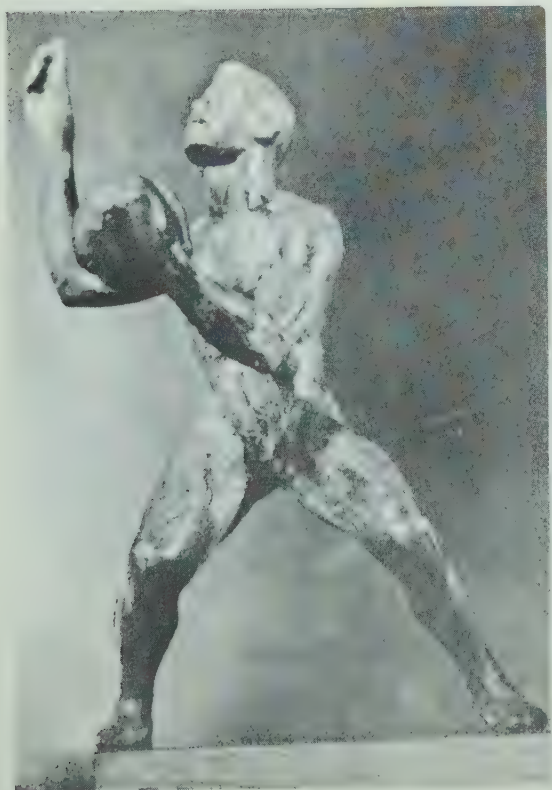


Figure 3



Figure 4





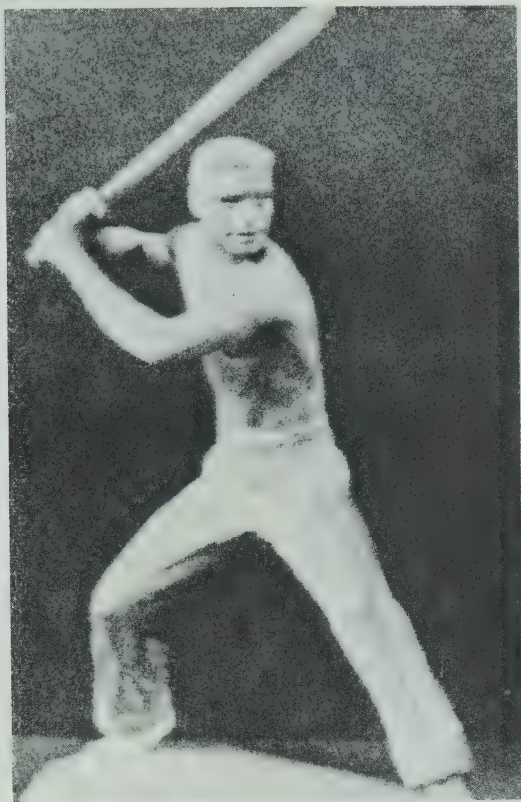


Figure 5



Figure 6



Figure 7



Figure 8



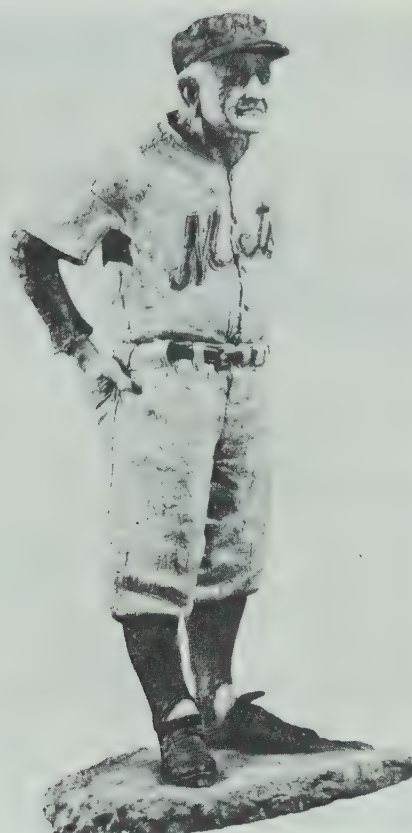


Figure 9



## FIGURE 1

Description: An 18' high figure executed in 1950 entitled "Baseball Batter."

Artist: Clemente Spampinato.

Present Location: Private Collection of J. Finn, New York.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 2

Description: A 9" reclining position figure executed in 1949 entitled "Hook-Slide."

Artist: Joseph Brown.

Present Location: Unknown (incorporated into Ivy League Circulating Trophy).

Source of Reproduction: Retrospective Catalogue, figure 115.

## FIGURE 3

Description: A 12" high figure executed in 1961 from a life study of Jiro Kanai entitled "Pop-Foul."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 38.

## FIGURE 4

Description: A 9" high figure executed in 1935 entitled "Hurler."

Artist: Joseph Brown.

Present Location: Private Collection of Jan Lavetton, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 72.





## FIGURE 5

Description: A 12" high figure executed in 1947 entitled "Sandlotter."

Artist: Joseph Brown.

Present Location: Private Collection of Charles Cella, St. Louis.

Source of Reproduction: Retrospective Catalogue, figure 36.

## FIGURE 6

Description: A 16" high figure executed in 1953 entitled "Double-play."

Artist: Joseph Brown.

Present Location: Princeton University, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 182.

## Figure 7

Description: A 14½" figure executed in 1950 entitled "Baseball Pitcher  
(Blazin' One In)."

Artist: Clemente Spampinato.

Present Location: Private Collection of M. Pagliai, Florence.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 8

Description: A 9" extended figure executed in 1963 entitled "Big Stretch."

Artist: Joseph Brown.

Present Location: Private Collection of J. Griffin, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 94.



## FIGURE 9

Description: A 46" polychromed plaster figure executed in 1965 entitled  
"Casey Stengel."

Artist: Rhoda Sherbell.

Present Location: ACA Gallery, New York

Source of Reproduction: The Artist and the Sportsman, p. 69.



## BASKETBALL

A number of artists have dealt with basketball as a theme for their sculpture. Clemente Spampinato has executed two works, both entitled "Basketball Group" (Figures 10 and 11). The first is a bas-relief in bronze and the second a group composition which is uniquely balanced so that one figure is jumping for the ball and is completely off the floor with both feet. Joseph Brown's "Pivot" (Figure 12) and "Break" (Figure 13) both depict players at a moment of intense concentration. Similarly, Brown's study "Bill Bradley"<sup>2</sup> presents the athlete in a state of total awareness of an opponent who may be attempting to capture the ball. According to a recent brochure,<sup>3</sup> Stanley Martineau's "Bob Cousy in Action" (Figure 14) "incorporates the finest traditions of sculpture through the ages: the figures are Greek Classic in nobility, Italian Renaissance in character individualization (Cousy himself) and Baroque in the fusion of these units into a single entity." Although this view may be somewhat exaggerated, the artist has accomplished a most difficult sculptural feat in representing the movement of a body in space, only the ball keeps Cousy from spiralling further upwards. Finally, Rube Goldberg's "Vertical Line" (Figure 15) is a grotesque representation that emphasizes the height of the player, a most prominent characteristic in the sport today.

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<sup>2</sup> Joe Brown: Retrospective Catalogue 1932-1966, published by the artist, 1966, figure 51 (2 views).

<sup>3</sup> The Artist and the Sportsman (New York: NAMOS, 1968), p. 46.





Figure 10



Figure 11



Figure 12



Figure 13







Figure 14



Figure 15



## FIGURE 10

Description: A 28½" x 18" bas-relief executed in 1966 entitled

"Basketball Group."

Artist: Clemente Spampinato.

Present Location: Private Collection of M. Pagliai, Florence.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 11

Description: A 31" high figure group executed in 1950 entitled

"Basketball Group."

Artist: Clemente Spampinato.

Present Location: Unknown.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 12

Description: A 12" high figure executed in 1947 as a study entitled

"Pivot."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 142.

## FIGURE 13

Description: A 16" high figure executed in 1958 entitled "Break."

Artist: Joseph Brown.

Present Location: Brown University.

Source of Reproduction: Retrospective Catalogue, figure 185.



## FIGURE 14

Description: A 62½" high figure executed in 1963 as a special commission entitled "Bob Cousy in Action."

Artist: Stanley Martineau.

Present Location: National Art Museum of Sport, New York.

Source of Reproduction: The Artist and the Sportsman, p. 46.

## FIGURE 15

Description: A 25" high figure executed in 1968 entitled "Vertical Line."

Artist: Rube Goldberg.

Present Location: Hammer Galleries, New York.

Source of Reproduction: The Ball in Sport.





## BOXING

The sport of boxing has a number of sculptural representations in the sporting art of the twentieth century. Once again Joseph Brown has been the most notable contributor, which is possibly a result of his personal interest in boxing developed over the years as both a competitor and coach at Princeton University.

A number of single-figure boxing studies exist. R. Tait McKenzie's "The Boxer" (Figure 21) is a realistic representation when compared with his "Why Not? - II" (Figure 32) which depicts a four-armed individual who is in both an offensive and a defensive pose, for which the figure has sometimes been called "The Lucky Boxer." McKenzie's "Invictus"<sup>4</sup> is a single figure of a boxer crouching down on one knee and supporting himself on his right arm as he takes the full count from the referee. The figure is alert and will be ready to return to the bout before being counted-out; he is merely taking advantage of the full count for a rest. Richmond Barthe's "Boxer" (Figure 18) is a depiction of stylized anatomical considerations and, yet, trancelike concentration.

One of Brown's earliest sculptures, "Boxer Bandaging His Hands" (Figure 17), is a deceptive study of the latent power and strength of the boxer while he waits for his bout to begin. "The Suppliant"<sup>5</sup> is a 1952 study by Brown in which the boxer is seen acknowledging his opponent with a gloved hand raised to his forehead. Although not intended to be

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<sup>4</sup> R. Tait McKenzie, "Some Studies in the Sculpture of Athletes," J.O.H.P.E.R., September, 1935, p. 12.

<sup>5</sup> Brown, op. cit., figure 196.



a series or group, Brown's "Pieta, 1944 A.D." (Figure 16), "Not a Word" (Figure 25), "Fighter" (Figure 30) and "Dropped, Antaeus 1951"<sup>6</sup> all depict the boxer in a state of fatigue and with defeat imminent. The dull eyes, open mouth and seeming loss of body control all contribute to a picture of the frustrated athlete striving to continue against formidable opposition.

Brown's work includes a number of action studies of specific boxers: "Thein Myint,"<sup>7</sup> "Kioshi Tanabe,"<sup>8</sup> "Pone Kingpetch,"<sup>9</sup> "Leroy Haynes,"<sup>10</sup> "Thai Boxer (Kio Wan),"<sup>11</sup> "Mickey Walker,"<sup>12</sup> and "Sugar Ray,"<sup>13</sup> a two figure group depicting the former champion in a stance mocking his opponent. Brown has also executed a series of dual-figure studies entitled "Counter-Punch #1" (Figure 27), "Counter-Punch #2" (Figure 19) and "Counter-Punch #3" (Figure 28). Finally, his "Boxers" (Figure 20), "Uppercut" (Figure 22), "Lefthook Counter from Outside" (Figure 23), "Left Hook Counter to Body" (Figure 24) and "Jab-Counter" (Figure 26) all depict a specific technical aspect of the sport. The prime concern in these works is the representation of the "action" rather than minute anatomical details.

<sup>6</sup> Ibid., figure 71.

<sup>7</sup> Ibid., figure 34.

<sup>8</sup> Ibid., figure 64.

<sup>9</sup> Ibid., figure 69.

<sup>10</sup> Ibid., figure 164.

<sup>11</sup> Ibid., figure 168.

<sup>12</sup> Ibid., figure 191.

<sup>13</sup> Ibid., figure 74.



Mahonri Young's "Right to the Jaw" (Figure 29) and Clemente Spampinato's "Boxer Group" (Figure 31) are contrasting examples of a fluid, rhythmic freedom of action in the former and, in the latter, a rigid expression of brute strength and power. Young has also executed other boxing studies entitled "The Knockdown,"<sup>14</sup> "Groggy,"<sup>15</sup> and "Joe Gans,"<sup>16</sup> a study of the boxer in a posed stance with the left leg and arm advanced. The facial features in this figure are particularly striking in that they show the determined concentration of the boxer, staring eyes and tight jaws.

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<sup>14</sup> Fine Art in Sports (New York: National Art Museum of Sport, 1962), figure 53. A bronze figure lent for an exhibition by Elbridge Adams.

<sup>15</sup> Art News, 37: December 31, 1938, p. 15.

<sup>16</sup> W.C. Heinz, The Fireside Book of Boxing (New York: Simon and Schuster, 1961), p. 40.







Figure 16



Figure 17



Figure 18



Figure 19







Figure 20



Figure 21

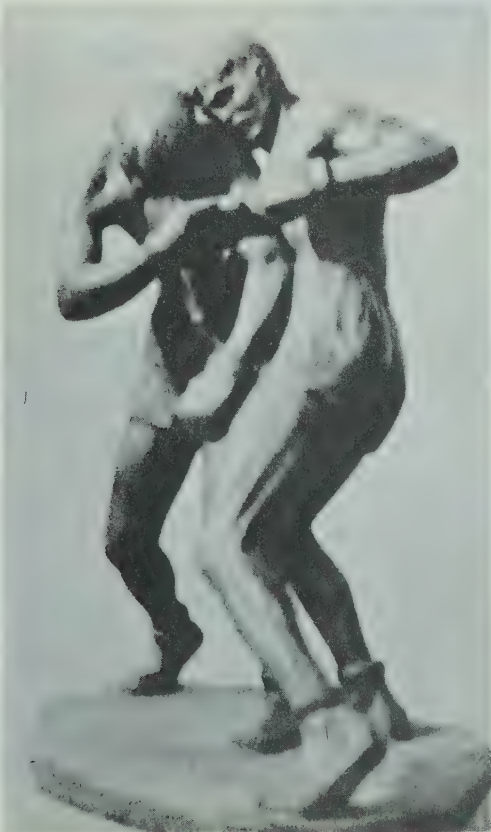


Figure 22



Figure 23





Figure 24

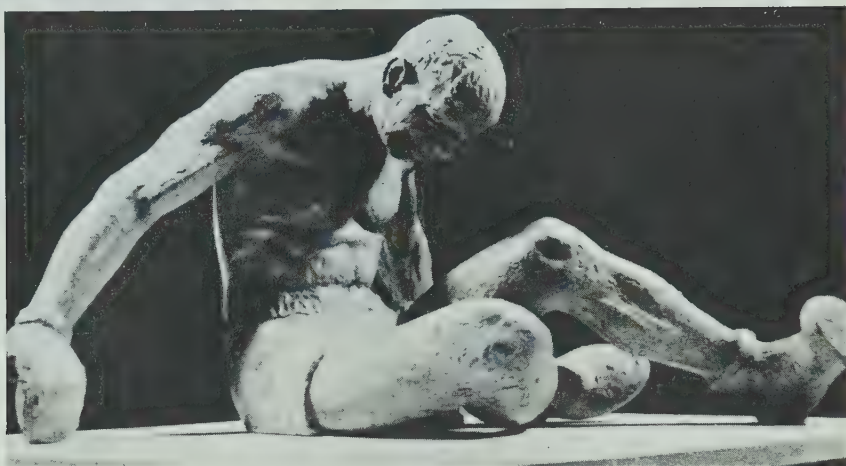


Figure 25

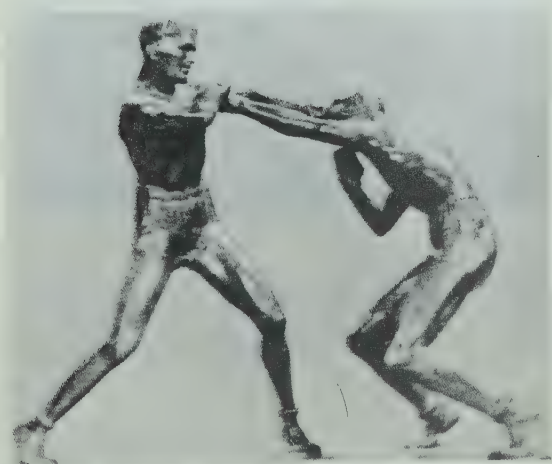


Figure 26



Figure 27





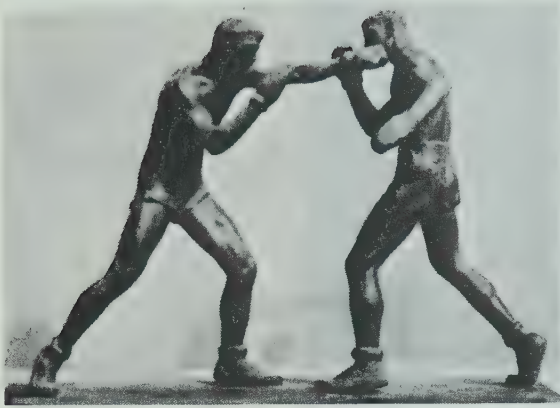


Figure 28



Figure 29



Figure 30

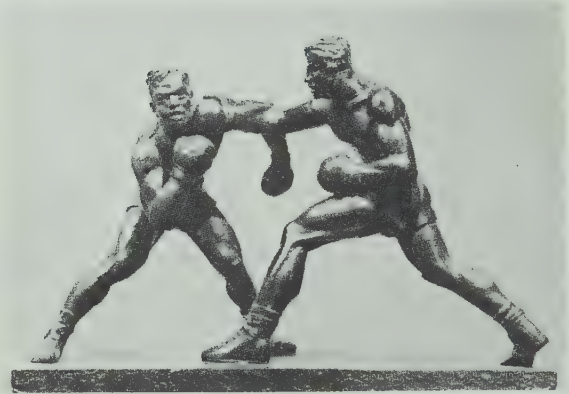


Figure 31







Figure 32



## FIGURE 16

Description: A 24" figure group executed in 1944 entitled "Pieta 1944 A.D."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 6.

## FIGURE 17

Description: A 44" high figure executed in 1939 entitled "Boxer Bandaging  
His Hands."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 102.

## FIGURE 18

Description: A 16" high figure executed in 1942 entitled "Boxer."

Artist: Richmond Barthe.

Present Location: Metropolitan Museum of Art, New York.

Source of Reproduction: The Artist and the Sportsman, p. 21

## FIGURE 19

Description: A 16" high figure executed in 1936 as one of a series of  
similar studies, this one entitled "Counterpunch #2."

Artist: Joseph Brown.

Present Location: Private Collection of R. Arsall, New York.

Source of Reproduction: Retrospective Catalogue, figure 3.



## FIGURE 20

Description: A 24" figure group executed in 1943 entitled "Boxers."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 13.

## FIGURE 21

Description: A figure executed in 1905 entitled "The Boxer."

Artist: R. Tait McKenzie.

Present Location: Unknown Private Collection.

Source of Reproduction: Hussey, figure 16.

## FIGURE 22

Description: A 14" high figure group executed in 1936 entitled "Uppercut."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 204.

## FIGURE 23

Description: A 9" figure group executed in 1936 entitled "Lefthook  
Counter from Outside."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 144.



## FIGURE 24

Description: A 9" figure group executed in 1935 entitled "Left Hook  
Counter to Body."

Artist: Joseph Brown.

Present Location: Private Collection of Charles Cella, St. Louis.

Source of Reproduction: Retrospective Catalogue, figure 33.

## FIGURE 25

Description: A 30" high figure executed in 1960 entitled "Not a Word."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 32.

## FIGURE 26

Description: A 9" figure group executed in 1936 entitled "Jab-Counter."

Artist: Joseph Brown.

Present Location: Princeton University.

Source of Reproduction: Retrospective Catalogue, figure 168.

## FIGURE 27

Description: A 9" high figure group executed in 1935 as one of a series  
of similar studies, this one entitled "Counterpunch #1."

Artist: Joseph Brown.

Present Location: Private Collection of Charles Cella, St. Louis.

Source of Reproduction: Retrospective Catalogue, figure 18.





## FIGURE 28

Description: A 12" figure group executed in 1948 as one of a series of similar studies, this one entitled "Counterpunch #3."

Artist: Joseph Brown.

Present Location: Art Museum, Rhode Island School of Design.

Source of Reproduction: Retrospective Catalogue, figure 19.

## FIGURE 29

Description: A 14½" figure group executed in 1928 entitled "Right to the Jaw."

Artist: Mahonri MacKintosh Young.

Present Location: Columbus Gallery of Fine Arts, Ohio.

Source of Reproduction: The Artist and the Sportsman, p. 81.

## FIGURE 30

Description: An 8½" high figure executed in 1948 entitled "Fighter."

Artist: Joseph Brown.

Present Location: Private Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 138.

## FIGURE 31

Description: A 10¾" high figure group executed in 1952 entitled "Boxer Group."

Artist: Clemente Spampinato.

Present Location: Unknown.

Source of Reproduction: Sport and Western Sculpture.



## FIGURE 32

Description: A study executed in 1922 entitled "Why Not? - II."

Artist: R. Tait McKenzie.

Present Location: Unknown.

Source of Reproduction: Hussey, figure 36.



## FOOTBALL AND SOCCER

Football, including soccer, is another sport which has received considerable attention in the total picture of sporting sculpture. Joseph Brown's "Extra-Point" (Figure 33) and "Holding the Ball" (Figure 34) are studies depicting the concentration necessary for success in this kicking aspect of the game. His study "Donald Lourie"<sup>17</sup> portrays the punter during the follow through watching the direction and distance of his kick. "Punter" (Figure 35) has a similar appearance to some of McKenzie's works which express an anatomical reality which has been interpreted from a modern viewpoint rather than in Classical Greek terms. "Jump-Pass" (Figure 36) and "Forward Passer" (Figure 37) depict a similar activity, but the latter figure appears to be in a somewhat awkward throwing position. Clemente Spampinato's "Football Runner" (Figure 38) and Brown's "Line-Buck #1" (Figure 43) present interpretations of two different aspects of ball-carrying, the open field run and the run into the line.

Four examples of tackling include "Cutting Down a Back" (Figure 39), "Attempted Spin" (Figure 49), a bas-relief entitled "Flying Tackle" (Figure 50) and "Flying Tackle" (Figure 51). In each of these examples the artist has attempted to express the strength and power of the tackler and the deceptive reactions of the man with the ball in his attempts to avoid being tackled. R. Tait McKenzie's two friezes (Figures 45 and 46) are interesting studies portraying the uniforms and equipment of the 1920's. "The Onslaught" (Figure 47 and 48: showing two different views of the same work) seemingly depicts a number of players tangled in a mass

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<sup>17</sup> Brown, op. cit., figure 15.





of bodies, but the total sculpture is masterfully balanced and appears to surge forward with the central figure.

Brown's "Coach of the Year" (Figure 40) depicts the close relationship between player and coach as the former receives final instructions before entering the playing field. Similarly, Zorach's "Football Player" (Figure 41) eagerly waits on the sideline ready to enter the game when he is needed. Intense concentration and a sense of explosive power are portrayed in "Center, Vintage 1930" (Figure 44).

Football has been used as a theme for a number of abstract and stylized sculptures. Drulis's frieze for the Professional Football Hall of Fame (Figure 42) is a modern interpretation of the sport which is in keeping with the design of the Hall of Fame building itself. Urbscheit<sup>18</sup> has experimented with new materials and techniques in "constructing" five football studies. "The Huddle" is a plaster cloth and ceramic representation of anatomically incomplete human figures which has been placed on a polished aluminum base that reflects the heads of the players who are bent over towards the ground in the huddle formation. "Two Platoon" is a life size study consisting of a football helmet that has been constructed so as to have a head facing to both the front and the rear. The ceramic figure has been painted in polymer in two contrasting color patterns so as to emphasize the dual-head and helmet split. A life size head and shoulder study entitled "Incomplete (forward pass)" is accented by only the two arms of the defender reaching over the player's head and shoulders. "Gang Tackle" is a plaster cloth construction mounted on aluminum tubing and suspended on a chain from the ceiling. The construction appears to

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<sup>18</sup> Laurence F. Urbscheit, "Football, A Subject for Art," American Artist, 32 (10):56-61, October, 1968.



consist of only a number of players' upperbodies and heads surrounding an opposing player in a gang tackle. Finally, "The Horses" is a thirty inch by one hundred forty-four inch mixed media construction on a wall panel that is a parody on the "All American Team" concept. Eleven helmeted heads are mounted on panel background bunting of stars and stripes. Urbscheit, a former player and coach, has interpreted the sport in a most unusual manner and his work is an interesting contrast to the other examples of football sculpture.

Soccer has had only limited interest as a subject for sporting sculpture in North America. Clemente Spampinato's "Soccer Scissors" (Figure 53) and "Soccer Player" (Figure 54) both depict players in vigorous action poses. "Soccer Goalie" (Figure 52) is a study of a goal keeper about to catch an opponent's shot. Brown's "Center-Forward" (Figure 55) and "Center-Forward #1" (Figure 56) appear to be the same statue, but are, indeed, different works interpreted from a similar kicking position.





Figure 33

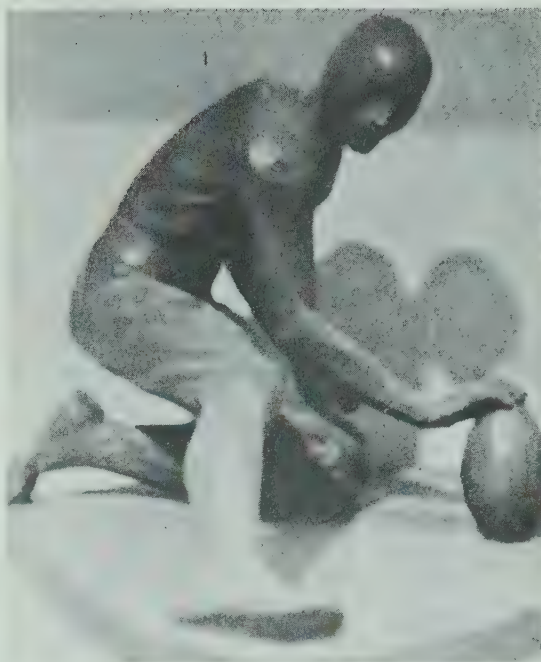


Figure 34



Figure 35



Figure 36







Figure 37



Figure 38



Figure 39



Figure 40





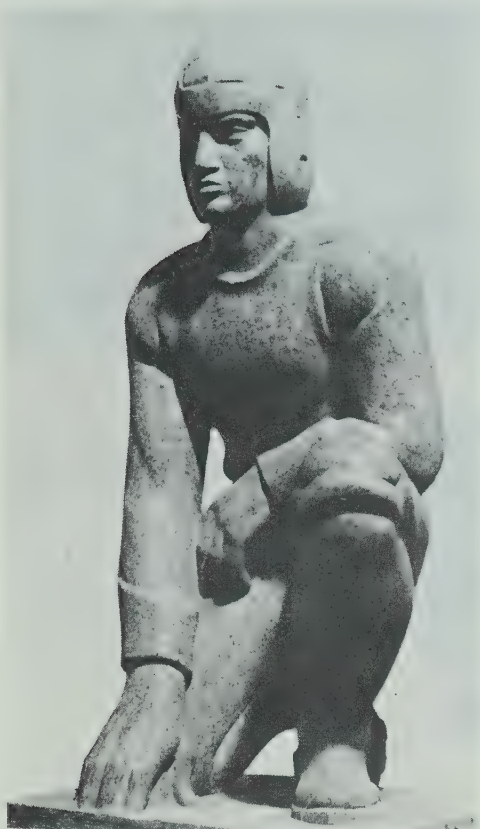


Figure 41



Figure 42



Figure 43



Figure 44



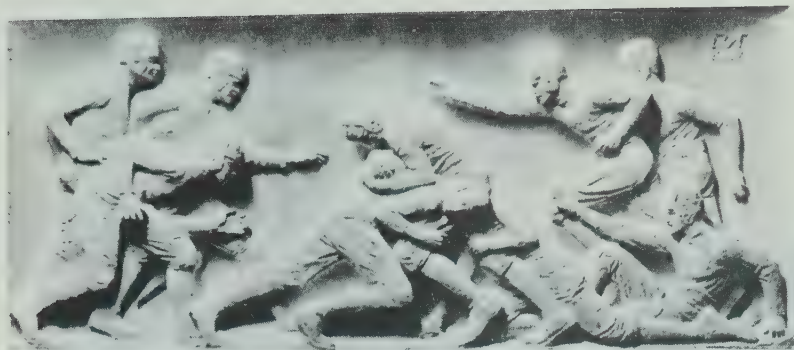


Figure 45



Figure 46



Figure 47



Figure 48







Figure 49

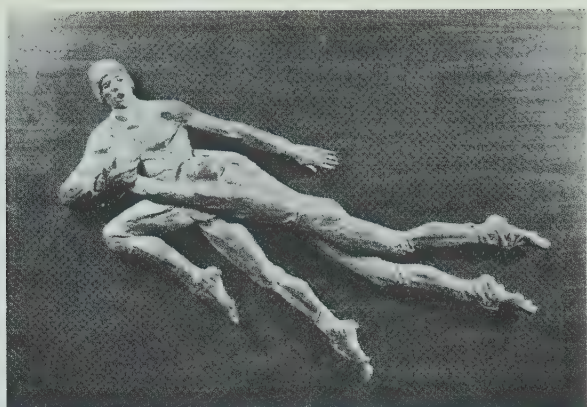


Figure 50



Figure 51



Figure 52







Figure 53

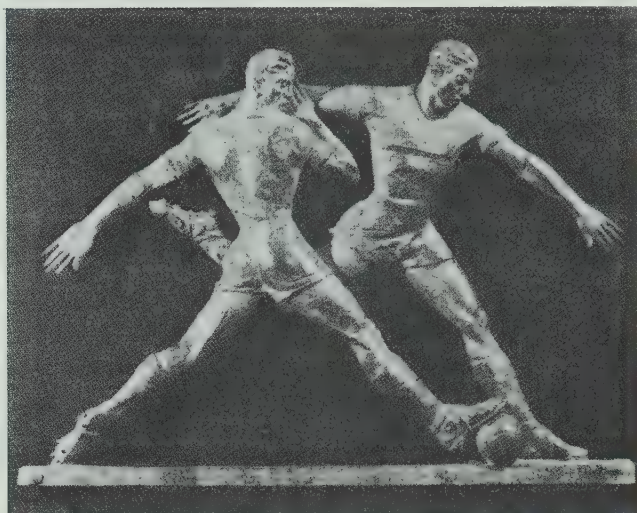


Figure 54



Figure 55



Figure 56



## FIGURE 33

Description: A 14" high figure group executed in 1947 entitled "Extra-Point."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 201.

## FIGURE 34

Description: A 15" high figure executed in 1949 entitled "Holding the Ball."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 104.

## FIGURE 35

Description: An 18" high figure executed in 1947 entitled "Punter."

Artist: Joseph Brown.

Present Location: Princeton University.

Source of Reproduction: Retrospective Catalogue, figure 166

## FIGURE 36

Description: A 12" high figure executed in 1949 entitled "Jump-Pass."

Artist: Joseph Brown.

Present Location: Princeton University.

Source of Reproduction: Retrospective Catalogue, figure 192.



## FIGURE 37

Description: A 22 $\frac{1}{4}$ " figure executed in 1962 entitled "Forward Passer."

Artist: Clemente Spampinato.

Present Location: Private Collection of T. Finn, Washington.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 38

Description: A 19 $\frac{3}{4}$ " figure executed in 1950 entitled "Football Runner."

Artist: Clemente Spampinato.

Present Location: Private Collection of J. Spring, New York.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 39

Description: A 15" high figure executed in 1964 entitled "Cutting Down  
a Back."

Artist: Joseph Brown.

Present Location: Princeton University.

Source of Reproduction: Retrospective Catalogue, figure 49.

## FIGURE 40

Description: A 10" high figure group executed as a special commission in  
1966 entitled "Coach of the Year."

Artist: Joseph Brown.

Present Location: Princeton University.

Source of Reproduction: Retrospective Catalogue, figure 110.



## FIGURE 41

Description: A 4' high granite figure executed in 1930 entitled "Football Player."

Artist: William Zorach.

Present Location: Bowdon College, Maine.

Source of Reproduction: Art is My Life, figure 25.

## FIGURE 42

Description: A frieze figure composition executed in 1963 for the exterior of the Professional Football Hall of Fame.

Artist: Dale Drulis.

Present Location: Football Hall of Fame, Canton, Ohio.

Source of Reproduction: Original photograph from the Hall of Fame.

## FIGURE 43

Description: A 32" high figure executed in 1959 entitled "Line-Buck #1."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 20.

## FIGURE 44

Description: A 9" figure executed in 1934 entitled "Center, Vintage 1930."

Artist: Joseph Brown.

Present Location: Private Collection of D. Griffin, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 120





## FIGURE 45

Description: A frieze commissioned as a memorial to Percy D. Haughton in 1927.

Artist: R. Tait McKenzie.

Present Location: Soldiers' Field, Harvard University.

Source of Reproduction: Hussey, figure 23.

## FIGURE 46

Description: Another view of the frieze memorial to Percy D. Haughton commissioned in 1927.

Artist: R. Tait McKenzie.

Present Location: Soldiers' Field, Harvard University.

Source of Reproduction: Hussey, figure 23.

## FIGURE 47

Description: Front view of a 1911 work entitled "The Onslaught."

Artist: R. Tait McKenzie.

Present Location: Yale University and copies elsewhere.

Source of Reproduction: Hussey, figure 21.

## FIGURE 48

Description: Rear view of the 1911 work entitled "The Onslaught."

Artist: R. Tait McKenzie.

Present Location: Yale University and copies elsewhere.

Source of Reproduction: Hussey, figure 20.



## FIGURE 49

Description: A 17" high figure group executed in 1947 entitled  
"Attempted Spin."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 171.

## FIGURE 50

Description: A 22" x 32" bas-relief on Formica executed in 1960 entitled  
"Flying Tackle."

Artist: Clemente Spampinato.

Present Location: Personal Collection of the artist.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 51

Description: A 19" high figure group executed in 1950 entitled "Flying  
Tackle."

Artist: Clemente Spampinato.

Present Location: Private Collection of J. Finn, New York.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 52

Description: A 12" figure executed in 1961 from a life study of Mahlevi  
Saelan entitled "Soccer Goalie."

Artist: Joseph Brown.

Present Location: Personal Collection of the Artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 97.



## FIGURE 53

Description: A 23" high figure executed in 1950 entitled "Soccer Scissors."

Artist: Clemente Spampinato.

Present Location: Private Collection of J. Finn, New York.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 54

Description: A 23" x 30" bas-relief on Formica executed in 1948 entitled  
"Soccer Player."

Artist: Clemente Spampinato.

Present Location: Private Collection of M. Pagliai, Florence.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 55

Description: A 16" high figure executed in 1947 entitled "Center-Forward."

Artist: Joseph Brown.

Present Location: Private Collection of M. Kessler, St. Louis.

Source of Reproduction: Retrospective Catalogue, figure 24.

## FIGURE 56

Description: A 16" high figure executed in 1947 entitled "Center-  
Forward #1."

Artist: Joseph Brown.

Present Location: Unknown (incorporated into Ivy League Circulating Trophy).

Source of Reproduction: Retrospective Catalogue, figure 159.





## HOCKEY AND SKATING

Hockey and skating have not been particularly popular subjects for recent North American sculptors. R. Tait McKenzie completed two works in the 1920's: a single figure "The Icebird" (Figure 60) and a frieze "Brothers of the Wind" (Figure 61). The former depicts the beginning of a backward skating movement immediately following the landing from a jump turn. The latter is a most impressive representation of skating figures which has been skillfully composed so as to give an impression of continuity of design from the positioning of the arms and legs of each figure relative to the next. "The chief line in the composition, in which many others can be traced, begins at the leader's head, and runs via Number Three's lower arm and Number Four's arm to Number Five's heel. A possible break in the line is amended by putting Number Four's hands over Number Five's head."<sup>19</sup> Another line to the same point runs more or less along the backs of the figures.

Another Canadian, Sybil Kennedy, has executed the work "Hockey Player" (Figure 57) which represents the activity, but shows little concern for anatomical reality. In contrast, Joseph Brown's "Hockey Player" (Figure 58) depicts a more realistic figure, albeit in an unusual position. Brown's "Lester Patrick"<sup>20</sup> presents the hockey coach pointing and offering advice to his players. Clemente Spampinato's "Ice Ballerina" (Figure 59) is a study in intricate balance, for both the skater and the sculptor.

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<sup>19</sup> Christopher Hussey, Tait McKenzie: A Sculptor of Youth (London: Country Life, 1929), p. 46.

<sup>20</sup> Brown, op. cit., figure 143. Currently in the Hall of Fame, Toronto, Canada.





Figure 57.



Figure 58



Figure 59



Figure 60



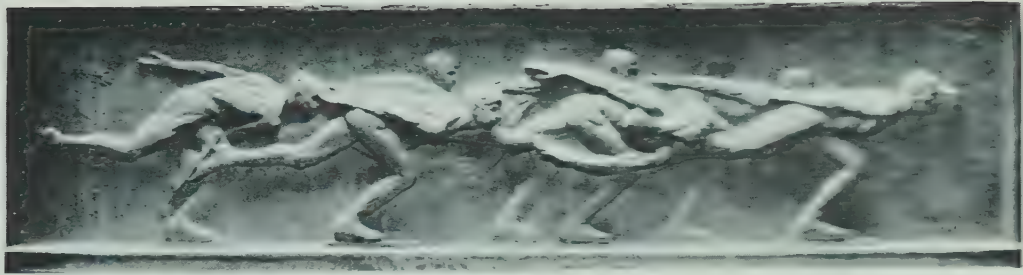


Figure 61



## FIGURE 57

Description: A figure executed ca. 1950 entitled "Hockey Player."

Artist: Sybil Kennedy.

Present Location: Unknown.

Source of Reproduction: Canadian Art, vol. 8, March, 1951, p. 132.

## FIGURE 58

Description: A 16" high figure executed in 1956 entitled "Hockey Player."

Artist: Joseph Brown.

Present Location: Brown University.

Source of Reproduction: Retrospective Catalogue, figure 96.

## FIGURE 59

Description: A 19" high figure executed in 1956 entitled "Ice Ballerina."

Artist: Clemente Spampinato.

Present Location: Private Collection of J. Finn, New York.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 60

Description: A figure executed in 1925 entitled "The Icebird."

Artist: R. Tait McKenzie.

Present Location: Private Collection of Lord Broughton (?)

Source of Reproduction: Hussey, figure 28.





## FIGURE 61

Description: A frieze executed in 1925 entitled "Brothers of the Wind."

Artist: R. Tait McKenzie.

Present Location: McGill University, Montreal.

Source of Reproduction: Hussey, figure 41.



## SWIMMING AND DIVING

R. Tait McKenzie's "The Plunger" (Figure 68) depicts an idealized starting position which would not be used in modern racing. Clemente Spampinato has depicted both the racing start and the high dive in his works "Swimmer" (Figure 66) and "Diver" (Figure 67). The former is a more realistic study of technique than that of McKenzie, although this may not have been the specific intention of the artist. Joseph Brown's "Plunger" (Figure 69) is a study of a young swimmer somewhat in between the two extremes of Spampinato and McKenzie, although Brown, too, may not have intended the work to be a study of modern racing technique. Brown has also completed two similar studies "Shelley Mann" and "Posiedon and Swimmers"<sup>21</sup> in which the swimmers are preparing to stand on the starting blocks.

In his remaining four swimming sculptures, Brown has depicted two swimmers actually in the water, "Butterfly Breast-Stroke" (Figure 62) and "Crawl" (Figure 65), a swimmer on the blocks, entitled "Swimmer" (Figure 63) and an interesting representation of the close contact between a swimmer in the pool and his coach on the deck, in "Coach and Swimmer" (Figure 64). The two studies of swimmers in the water are small representations which show only the head, arms and shoulders of the individual out of the water, the remainder of the body having been incorporated into the representation of the water. The study on the crawl stroke was one of a series which was later incorporated into the Princeton University War Memorial Swimming Trophy.

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<sup>21</sup> Ibid., figures 47 and 50 respectively.



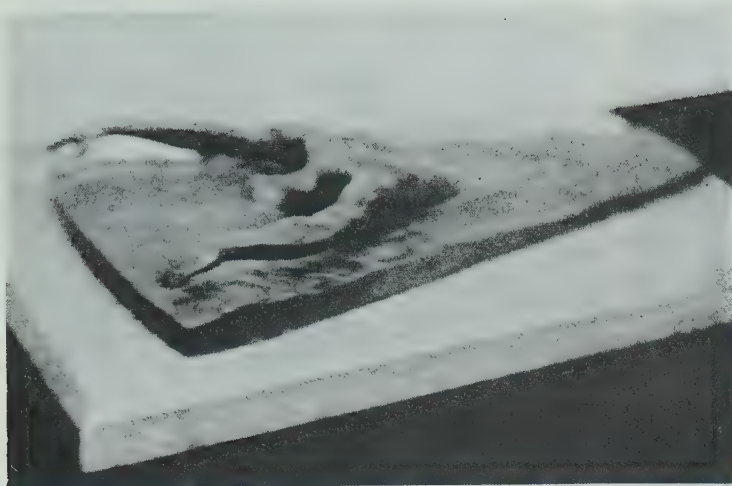


Figure 62



Figure 63



Figure 64

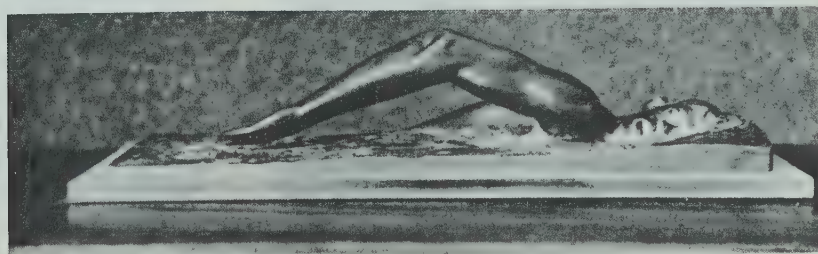


Figure 65







Figure 66



Figure 67



Figure 68

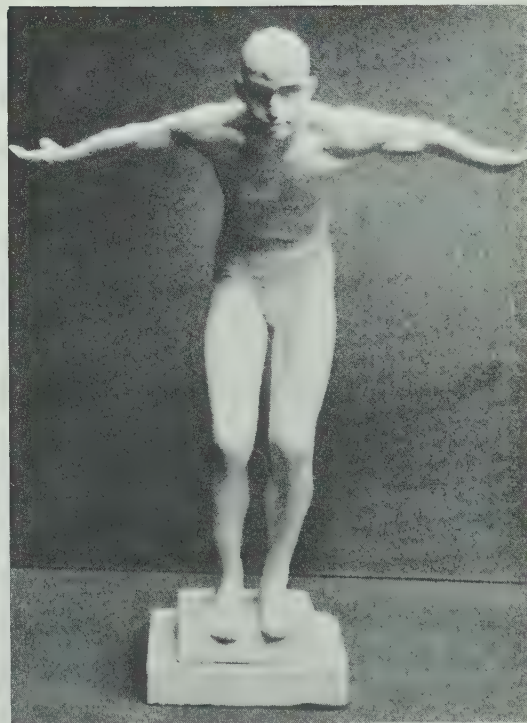


Figure 69



## FIGURE 62

Description: A 5" x 9½" figure executed in 1951 from a study of Bob Brawner entitled "Butterfly Breast-Stroke."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 147.

## FIGURE 63

Description: A 19½" high figure executed in 1957 entitled "Swimmer."

Artist: Joseph Brown.

Present Location: Unknown (South American Swimming Federation.)

Source of Reproduction: Retrospective Catalogue, figure 203.

## FIGURE 64

Description: A 25" x 24" x 26" figure executed in 1956 entitled "Coach and Swimmer."

Artist: Joseph Brown.

Present Location: Swimming Hall of Fame, Ft. Lauderdale, Florida.

Source of Reproduction: Retrospective Catalogue, figure 60.

## FIGURE 65

Description: A 9½" x 4¾" x 2½" high figure executed in 1948 entitled "Crawl."

Artist: Joseph Brown.

Present Location: Princeton University.

Source of Reproduction: Retrospective Catalogue, figure 108.



## FIGURE 66

Description: A 12" high figure executed in 1950 entitled "Swimmer."

Artist: Clemente Spampinato.

Present Location: Private Collection of M. Pagliai, Florence.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 67

Description: A 14" high figure executed in 1936 entitled "Diver."

Artist: Clemente Spampinato.

Present Location: Private Collection of M. Pagliai, Florence.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 68

Description: A figure executed in 1925 from a study originally done in  
1911 entitled "The Plunger."

Artist: R. Tait McKenzie.

Present Location: University Club, Boston University.

Source of Reproduction: Hussey, figure 26.

## FIGURE 69

Description: A 13" high figure executed in 1946 entitled "Plunger."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 206.



## TRACK AND FIELD

Track and field has been the most prominently depicted subject in the sporting sculpture of the past century. If it can be agreed that track and field is not a particularly popular sport, this would tend to support Edgell's observation, further substantiated by Lowe<sup>22</sup> with regard to painting, that the number of artistic works depicting any given sport does not reflect the relative spectator or participant appeal of the sport.<sup>23</sup>

R. Tait McKenzie's "The Competitor" (Figure 70) and "The Relay" (Figure 71) are interesting studies in the representation of contrasting moods. The athlete tying his shoe is a placid figure, while the crouching figure is alert and eager to enter the race.

The discus thrower has been represented in a number of studies. Joseph Brown executed a series of figures between 1934 and 1947: "Discus Thrower #1" (Figure 74), "Discus Thrower #2" (Figure 76) and "Discus Thrower #3" (Figure 73). The first figure in the series is in an unusual position, almost as if he were going to throw the discus overhand. The remaining two figures are in more conventional positions, although modern throwing technique should not be inferred from viewing these works. More recently Brown has completed another figure entitled "Discus Thrower" (Figure 72) in which the prominent feature is the muscular definition of the athlete's upper body. "The Modern Discus Thrower"

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<sup>22</sup> Benjamin Lowe, "The Representation of Sports in Painting in the United States: 1865-1965," unpublished M.Sc. Thesis, University of Wisconsin, Madison, 1968, p. 59.

<sup>23</sup> G.H. Edgell, "Pursuit of Pleasure in Paint," Art News, 43: October, 1944, p. 14.





(Figure 75) was an attempt to portray the greater crouched position of the body used in the modern technique in comparison to the upright pose of Myron's "Discobolos." McKenzie's "Discobolos" (Figure 77) is one of a number of models that have become prized examples of the artist's work, since model sketches often exhibit a greater aesthetic impulse than do the completed works themselves. Clemente Spampinato's "Shot Put" (Figure 78) is a study in explosive power, but again with the representation of modern technique being of minor concern when contrasted with the desired artistic impression.

McKenzie's "The Flying Sphere" (Figure 82) and "The Javelin Cast" (Figure 83) are both intricate studies in balance that are aesthetically pleasing in themselves and demand little concern for the athletic events they depict. "High Jump" (Figure 84) is a similar study that has been uniquely balanced on a clear plastic frame.

Running is probably the most widely depicted track and field event. Brown's "C.K. Yang,"<sup>24</sup> "Jesse Owens" (Figure 86), "Receiving Baton" (Figure 89), "Runner" (Figure 95) and "Harrier" (Figure 96) all depict a different aspect of running, from Owen's powerful stride to the economical long distance rhythm of the Harrier. Umlauf's "Torch Bearers" (Figure 87) is an exaggerated treatment of human musculature. Zorach's "Olympic Runner" (Figure 94) is a study that appears to be in an unnatural position with both arms in front of the body. "Breaking the Tape" (Figure 91) was one of McKenzie's earliest models in which minute details were of minor concern. The Bannister-Landy statue, entitled "Miracle Mile" (Figure 88), was modelled from a newspaper photograph of the important

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24

Brown, op. cit., 16.



moment in the race when Bannister sprinted past the Australian champion to win the 1954 British Empire Games first place medal. Brown's "Passing Baton" (Figure 79) is a well-balanced figure that conveys an impression of fluid speed. Two similar positions in sprinting may be seen in "The Sprinter" (Figure 80) and "Sprinter" (Figure 81), although the latter figure is in a more upright position. One of McKenzie's first works, "The Sprinter" (Figure 85), depicts the athlete in the "set" position awaiting the starting gun.

McKenzie's frieze "Passing the Baton"<sup>25</sup> combines many of the aspects of running with the drama and uncertainty of a relay race. The frieze consists of eight figures of four teams at various moments in the exchange of the baton from the incoming to the outgoing runner of each team. The leading figure has already made the exchange and is running away from his partner who has slowed up after his section of the race. The second figure is running easily, his head turned backward and his left arm outstretched to receive the baton from his partner. The third team is using a technique in which the outgoing runner receives the baton in a cupped hand with the elbow up and the forearm down. The incoming runner of the last pair is almost exhausted from the effort of trying to come from behind to catch the leaders. His head is back and his arms are up as he strains to reach his partner for the final exchange of the baton. Three main horizontal lines are essential to the forward flow of the movement: "the line of the upper arms which rises at either end, dips and then rises in the center; the more broken line of the other arms; and the line of the upraised rear legs which echoes the line of the arms."<sup>26</sup> Furthermore, the lines of the legs curve along the bodies rising upward to the

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<sup>25</sup> McKenzie, op. cit., p. 11.

<sup>26</sup> Ibid., p. 12.



heads of the runners.

Of McKenzie's athletic models, "Wounded" (Figure 90), "Why Not? - I" (Figure 92) and "Shot Putter" (Figure 93), the most interesting study is the four-armed athlete holding two shots. This companion piece to his boxing study (see Figure 32) might be called "Unlucky Shotputter" since he has to put two shots at once. McKenzie's "High Jumper Cleaning His Shoe"<sup>27</sup> and "Winded"<sup>28</sup> are two other models which were not enlarged into full sculptures. The former is an interesting study in balance, with the arms supporting the raised foot and encircling the body as the jumper supports himself on one leg while cleaning his shoe. The latter shows a runner trying to regain his breath by bending over and supporting his trunk by resting his hands on his knees.

"The Joy of Effort" (Figure 97) is a graceful depiction of three hurdlers skillfully portrayed in, but not restricted to, a circular form. Finally, "The Pole Jump" (Figure 98) is a study which appears unfinished and, yet, this is possibly the only way the vaulter could have been balanced in such a position.

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<sup>27</sup> Hussey, op. cit., figure 12.

<sup>28</sup> Ibid., figure 13.





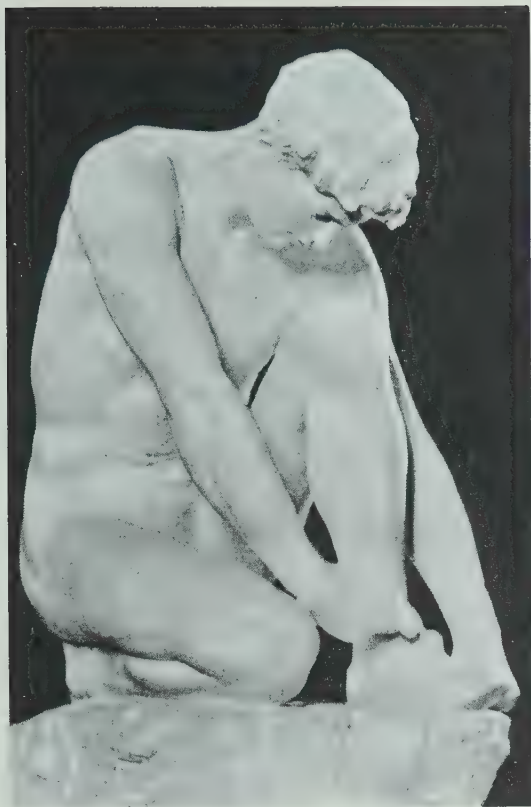


Figure 70

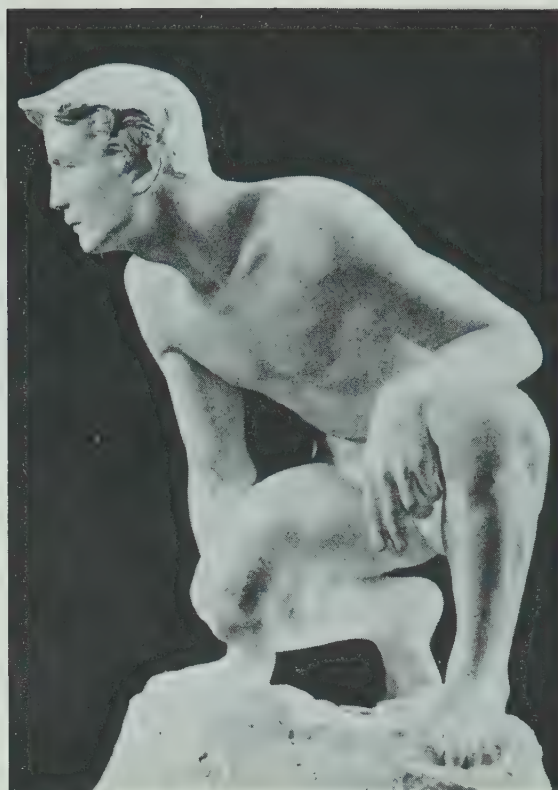


Figure 71



Figure 72



Figure 73





Figure 74

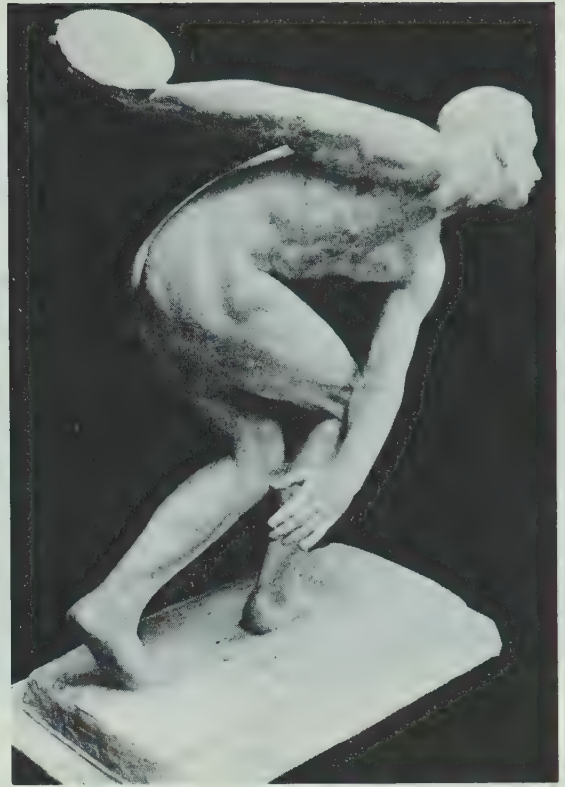


Figure 75



Figure 76



Figure 77







Figure 78

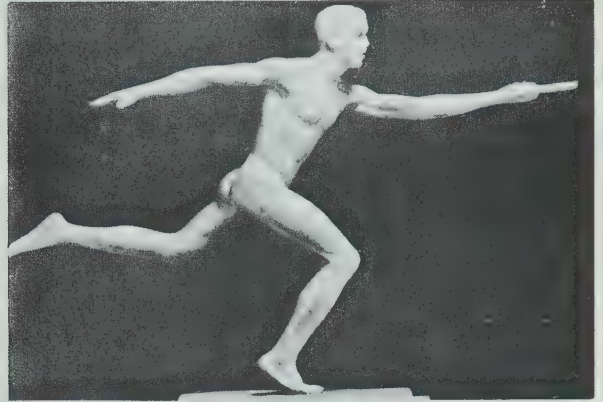


Figure 79



Figure 80



Figure 81





Figure 82



Figure 83

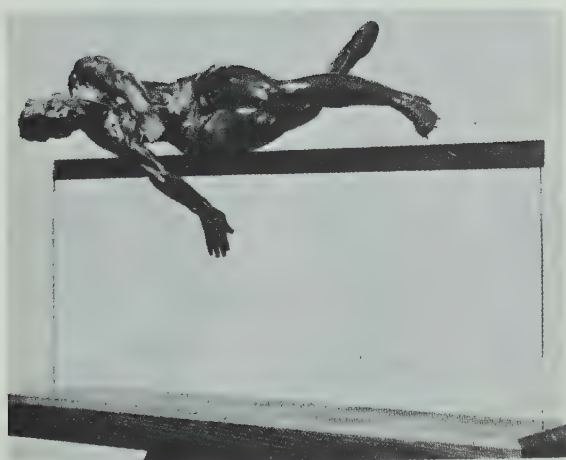


Figure 84

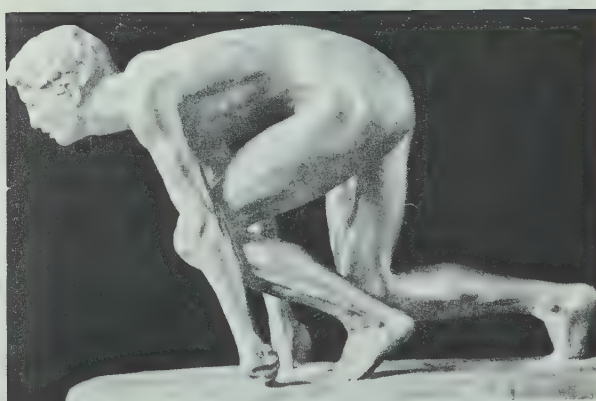


Figure 85







Figure 86



Figure 87



Figure 88



Figure 89



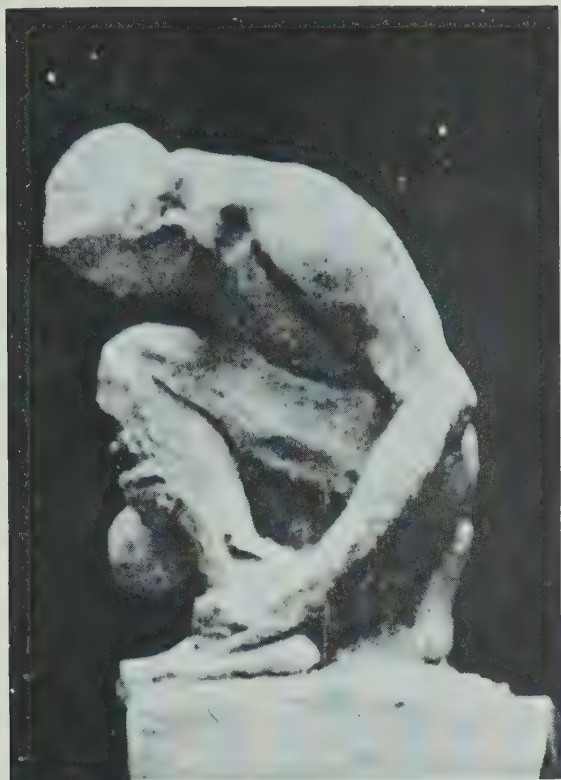


Figure 90



Figure 91



Figure 92



Figure 93





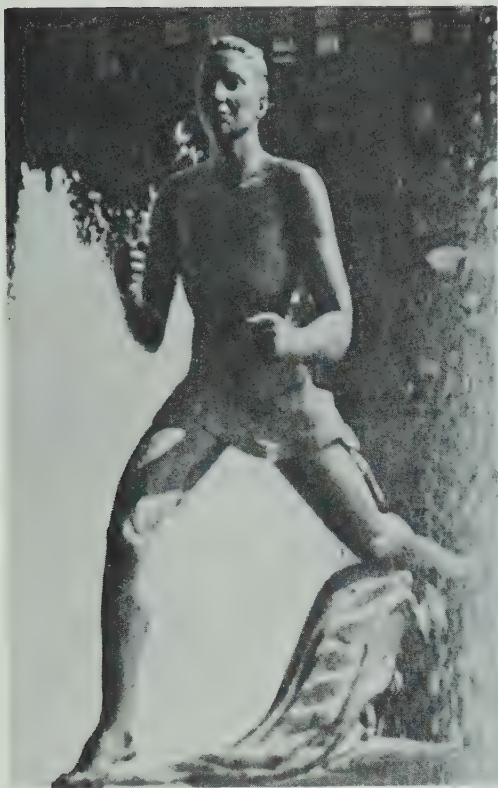


Figure 94



Figure 95



Figure 96



Figure 97





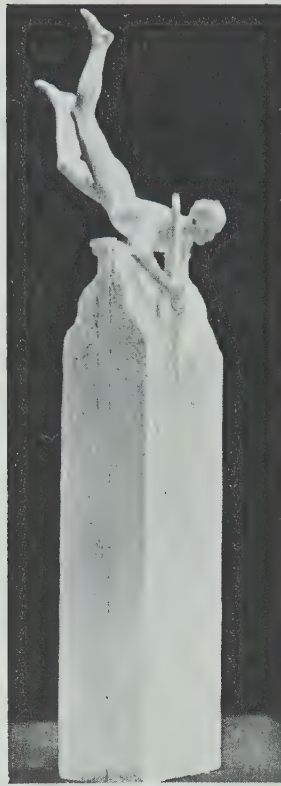


Figure 98



## FIGURE 70

Description: A figure executed in 1906 entitled "The Competitor."

Artist: R. Tait McKenzie.

Present Location: Metropolitan Museum, New York plus copies elsewhere.

Source of Reproduction: Hussey, figure 13.

## FIGURE 71

Description: A figure executed in 1909 entitled "The Relay."

Artist: R. Tait McKenzie.

Present Location: Unknown, formerly Private Collection of Viscount Ridley.

Source of Reproduction: Hussey, figure 19.

## FIGURE 72

Description: An 8' high figure executed in 1965 entitled "Discus Thrower."

Artist: Joseph Brown.

Present Location: Johns Hopkins University

Source of Reproduction: Retrospective Catalogue, figure 100.

## FIGURE 73

Description: A 12" high figure executed in 1947 entitled "Discus  
Thrower #3."

Artist: Joseph Brown.

Present Location: McKenzie Library Collection.

Source of Reproduction: Retrospective Catalogue, figure 181.



## FIGURE 74

Description: A 9" high figure executed in 1934 entitled "Discus Thrower #1."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 152.

## FIGURE 75

Description: A half life-size figure executed in 1927 entitled "The Modern Discus Thrower."

Artist: R. Tait McKenzie.

Present Location: Private Collection of E. R. Peacock (?)

Source of Reproduction: Hussey, figure 31.

## FIGURE 76

Description: A 9" high figure executed in 1946 entitled "Discus Thrower #2."

Artist: Joseph Brown.

Present Location: Private Collection of Charles Cella, St. Louis.

Source of Reproduction: Retrospective Catalogue, figure 17.

## FIGURE 77

Description: One of a series of athletic models executed in 1911 entitled "Discobolos."

Artist: R. Tait McKenzie.

Present Location: University of Pennsylvania (?)

Source of Reproduction: Hussey, figure 37 v.



## FIGURE 78

Description: A  $22\frac{3}{4}$ " high figure executed in 1950 entitled "Shot Put."

Artist: Clemente Spampinato.

Present Location: Private Collection of C. Papi, Rome.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 79

Description: A 14" high figure executed in 1947 entitled "Passing Baton."

Artist: Joseph Brown.

Present Location: Princeton University.

Source of Reproduction: Retrospective Catalogue, figure 89.

## FIGURE 80

Description: A  $9\frac{1}{2}$ " high figure executed in 1946 entitled "The Sprinter."

Artist: Clemente Spampinato.

Present Location: Unknown.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 81

Description: A 12" figure executed in 1949 entitled "Sprinter."

Artist: Joseph Brown.

Present Location: Private Collection of Jerry Horton, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 81.





## FIGURE 82

Description: A figure executed in 1919 entitled "The Flying Sphere."

Artist: R. Tait McKenzie.

Present Location: St. Louis Art Museum.

Source of Reproduction: Hussey, figure 24.

## FIGURE 83

Description: A figure executed in 1923 entitled "The Javelin Cast."

Artist: R. Tait McKenzie.

Present Location: Private Collection of Lord Broughton (?)

Source of Reproduction: Hussey, figure 25.

## FIGURE 84

Description: An  $18\frac{3}{4}$ " figure executed in 1957 entitled "High Jump."

Artist: Clemente Spampinato.

Present Location: Private Collection of C. Papi, Rome.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 85

Description: A figure executed in 1902, after a number of unsuccessful attempts at obtaining balance, entitled "The Sprinter."

Artist: R. Tait McKenzie.

Present Location: Fitzwilliam Museum, Cambridge (?)

Source of Reproduction: Hussey, figure 9.



## FIGURE 86

Description: A 26" high figure executed in 1942 from a life study  
entitled "Jesse Owens."

Artist: Joseph Brown.

Present Location: Private Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 130.

## FIGURE 87

Description: A 12½' figure executed in 1962 entitled "Torch Bearers."

Artist: Charles Umlauf.

Present Location: University of Texas, Austin.

Source of Reproduction: Charles Umlauf: Sculptor, p. 79.

## FIGURE 88

Description: A 9' high figure group executed in 1967 to commemorate the  
"Miracle Mile" of the 1954 British Empire Games.

Artist: Jack Harman.

Present Location: Empire Stadium, Vancouver.

Source of Reproduction: Personal Photograph.

## FIGURE 89

Description: A 14" high figure executed in 1947 entitled "Receiving Baton."

Artist: Joseph Brown.

Present Location: Princeton University.

Source of Reproduction: Retrospective Catalogue, figure 70.



## FIGURE 90

Description: One of a series of athletic models executed in 1911 entitled  
"Wounded."

Artist: R. Tait McKenzie.

Present Location: University of Pennsylvania (?)

Source of Reproduction: Hussey, figure 37 iv.

## FIGURE 91

Description: One of a series of athletic models executed in 1911 entitled  
"Breaking the Tape."

Artist: R. Tait McKenzie.

Present Location: University of Pennsylvania (?)

Source of Reproduction: Hussey, figure 37 i.

## FIGURE 92

Description: One of a series of athletic models executed in 1911 entitled  
"Why Not? - I."

Artist: R. Tait McKenzie.

Present Location: University of Pennsylvania (?)

Source of Reproduction: Hussey, figure 35.

## FIGURE 93

Description: One of a series of athletic models executed in 1911 entitled  
"Shot Putter."

Artist: R. Tait McKenzie.

Present Location: University of Pennsylvania (?)

Source of Reproduction: Hussey, figure 37 iii.





## FIGURE 94

Description: A 16' figure executed in 1956 entitled "Olympic Runner."

Artist: William Zorach.

Present Location: Kierner Memorial, St. Louis.

Source of Reproduction: Art is My Life, figure 82.

## FIGURE 95

Description: An 8' high figure executed in 1965 entitled "Runner."

Artist: Joseph Brown.

Present Location: Johns Hopkins University.

Source of Reproduction: Retrospective Catalogue, figure 99.

## FIGURE 96

Description: A 19" high figure executed in 1947 entitled "Harrier."

Artist: Joseph Brown.

Present Location: Princeton University.

Source of Reproduction: Retrospective Catalogue, figure 155.

## FIGURE 97

Description: A 46" diameter figure group executed in 1912 entitled "The  
Joy of Effort."

Artist: R. Tait McKenzie.

Present Location: Original set in wall of Olympic Stadium, Stockholm.

Source of Reproduction: Hussey, figure 39.



## FIGURE 98

Description: A figure executed in 1923 and entitled "The Pole Jump" or sometimes "The Pole Vaulter."

Artist: R. Tait McKenzie.

Present Location: Private Collection of C. M. Swan (?)

Source of Reproduction: Hussey, figure 29.



## MISCELLANEOUS

Various sports have been represented in North American sculpture to the extent of a single work or a limited number of works and for this reason have been grouped in a general category.

Racquet sports have been depicted by Joseph Brown in four statues. "Squash Forehand" (Figure 99) and "Squash Backhand" (Figure 100) are general studies of the skills, although the latter was from a life study of Howie Coonley. More personal studies are "Dean Mathey"<sup>29</sup> and "Arthur Ashe"<sup>30</sup> which emphasize only minor details, but, nevertheless, capture the characteristics of the athletes they portray.

The far eastern game of Chin Lon is represented in Brown's "Chin Lon Player #1" and "Chin Lon Player #2" (Figures 102 and 101) in which the player is seen in two different positions of kicking a ball with the heel and preparing to catch the ball in the opposite hand above the shoulder.

Canadian Eskimo sculpture includes a number of examples of wrestling and contests of strength. "The Wrestlers" (Figures 103 and 104) are representations of the Eskimo interpretation of the sport, although the latter figure appears to include elements of boxing. The three examples entitled "Contest of Strength" (Figures 105, 106, and 107) are unique studies in that the first two are rough figures that only vaguely emphasize the human form, while the third is a more realistic study of two individuals straining against each other in an attempt to win the contest. Brown's "Oklahoma Ride" (Figure 108) is a modern depiction of two

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<sup>29</sup> Brown, op. cit., figure 63.

<sup>30</sup> Ibid., figure 114.



wrestlers with arms and legs locked and entwined in a contorted position. "Referee" (Figure 109) represents the intense concentration of an official during the judging of a contest. The strain of ultimate effort is seen in "Weight-Lifter" (Figure 110), a sculpture that is an excellent example of balanced craftsmanship. Paulanship's "Wrestlers"<sup>31</sup> is a two-figure composition depicting the wrestlers locked in struggle, both down on their knees. This is one of the few pieces of sporting sculpture in New York's Metropolitan Museum of Art.

Gymnastic activities have been depicted in Brown's "Handstand" (Figure 111) and McKenzie's "The Supple Juggler" (Figure 112), the latter subject having been chosen after the artist saw some young men testing their suppleness at a swimming pool. "Lunge" (Figure 113) and "Saber Parry" (Figure 114) are works which leave the viewer with an impression of the quick reflexes and reactions necessary in fencing. Golf and bowling are depicted in Brown's study "George Love"<sup>32</sup> and in a figure, entitled "Bowler" (Figure 115), which leaves a first impression of balanced simplicity.

Clemente Spampinato's "Physical Education" (Figure 116) is a bas-relief work depicting four athletes engaged in various sporting activities. One of R. Tait McKenzie's earliest works, "The Athlete" (Figure 117), was one of the results of a strength study done on four hundred Harvard University students, from which the average measurements of the fifty strongest men were taken and used as a guide for the sculpture. In "Athlete" (Figure 118) the artist portrays an awareness of relaxed power

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<sup>31</sup> Albert TenEyck Gardner, American Sculpture: The Metropolitan Museum of Art (New York: Metropolitan Museum of Art, 1965), p. 152.

<sup>32</sup> Brown, op. cit., figure 58.





and ordered physical skill waiting to be released in competition. McKenzie's four Masks of Expression: "Exhaustion," "Breathlessness," "Effort" and "Fatigue" (Figures 119, 120, 121, and 122 respectively) were his first attempts in sculpture. The masks were used to illustrate a paper written for a journal of anatomy and physiology concerning the possible existence of physical laws which govern the facial expressions of fatigued athletes.

"Lacrosse Player" (Figure 123) catches the athlete at the moment just before he shoots or passes the ball from his withdrawn stick. Spampinato's "Skier" (Figure 124) is a study that appears to be moving at full speed with both arms working vigorously to aid in the rhythmic "walk" of the cross country racer. Sculling has been depicted in studies of "Jack Kelly,"<sup>33</sup> "Joe Burk,"<sup>34</sup> and Ned Hanlon,"<sup>35</sup> although all of these have merely represented the individuals in standing positions holding their oars.

R. Tait McKenzie's "Shield of Athletic Sports" (Figure 125) is perhaps the most comprehensive of all sporting sculptures and has been chosen as the final example in this study. The design of each portion is complete, although the entire work remains unfinished. Surrounding the central figures, and in the four octagonal areas, are panels depicting various field events. The outside frieze of runners depicts nearly one hundred athletes in various phases of starting, striding and finishing. The sculpture in this piece of work alone may well be a study in itself.

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<sup>33</sup> Ibid., figure 73.

<sup>34</sup> Ibid., figure 126.

<sup>35</sup> Presently located on the grounds of the Canadian National Exhibition, Toronto, Canada.





Figure 99



Figure 100

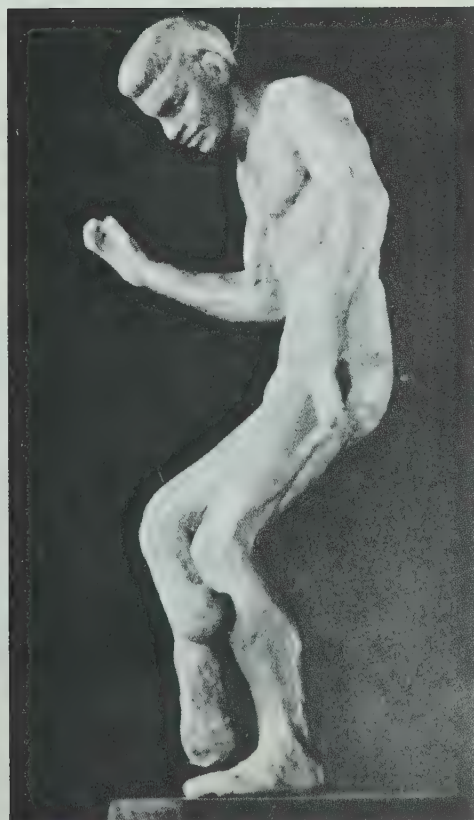


Figure 101

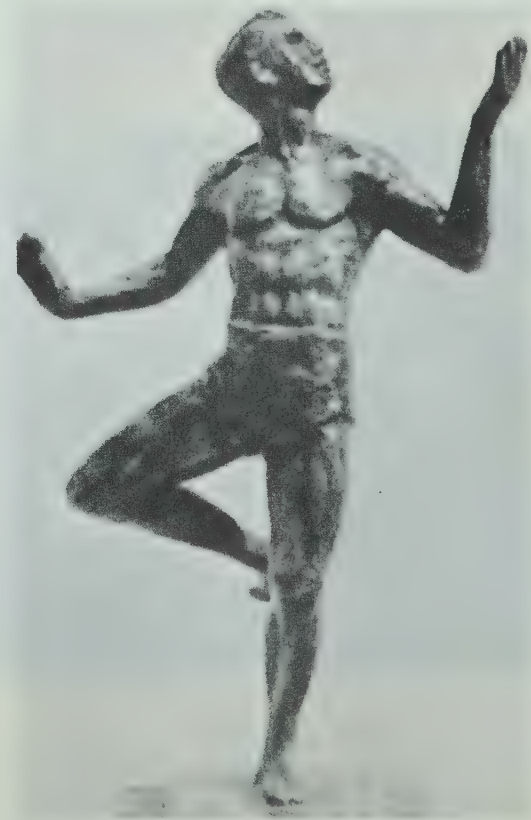


Figure 102





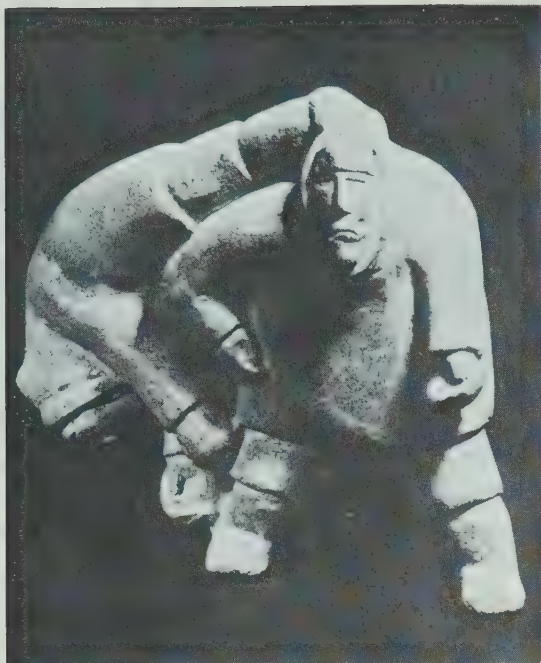


Figure 103



Figure 104



Figure 105

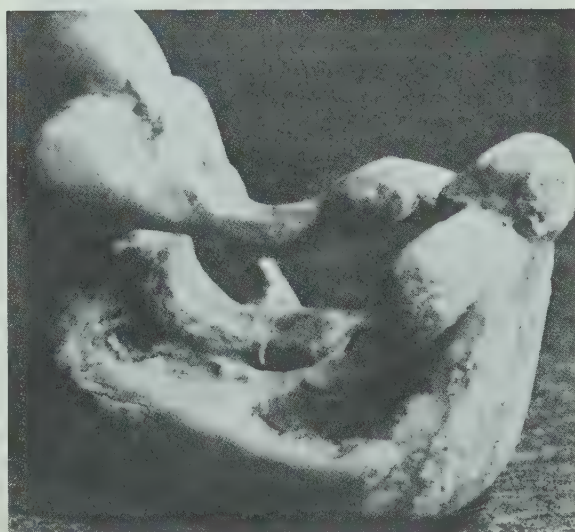


Figure 106







Figure 107



Figure 108



Figure 109



Figure 110



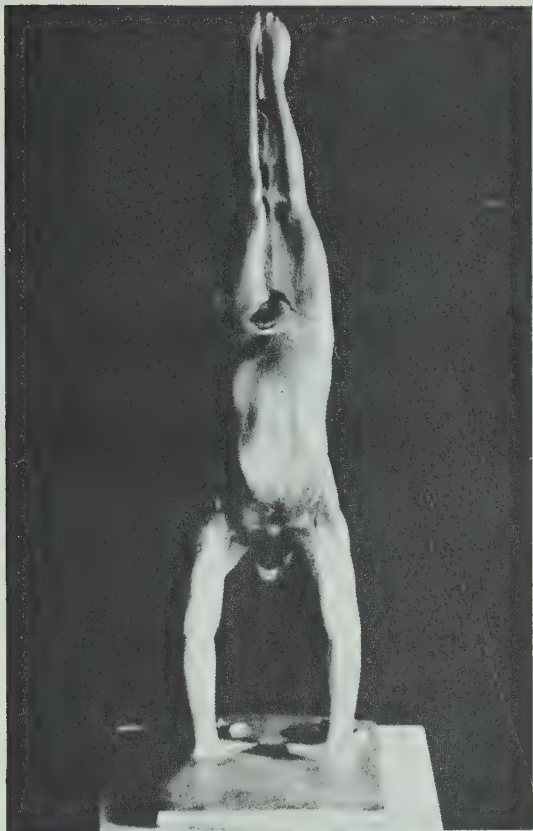


Figure 111



Figure 112

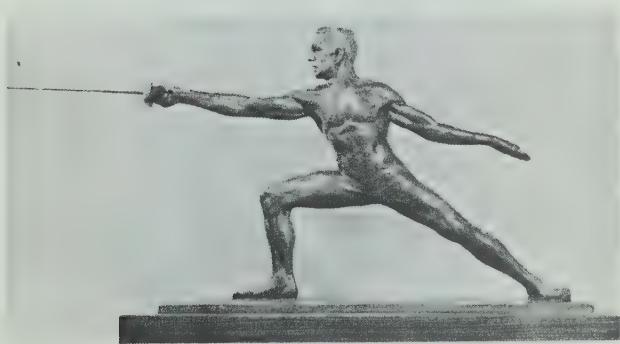


Figure 113



Figure 114







Figure 115

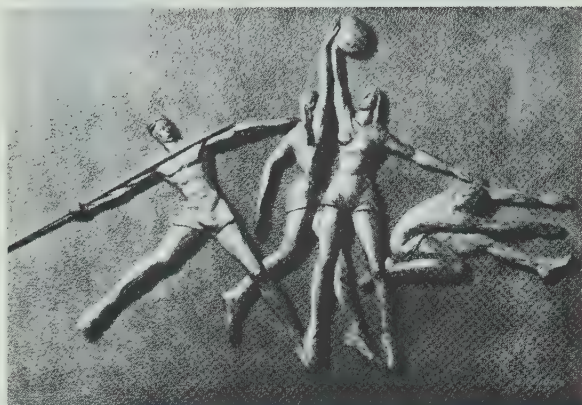


Figure 116



Figure 117



Figure 118



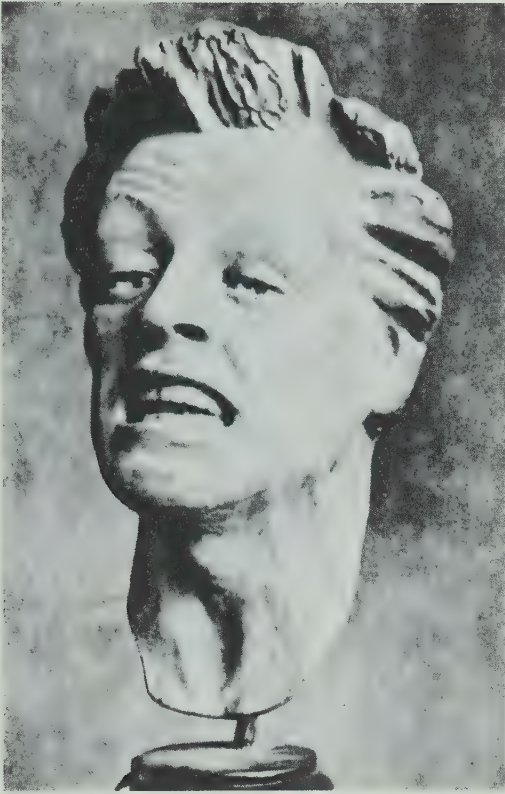


Figure 119

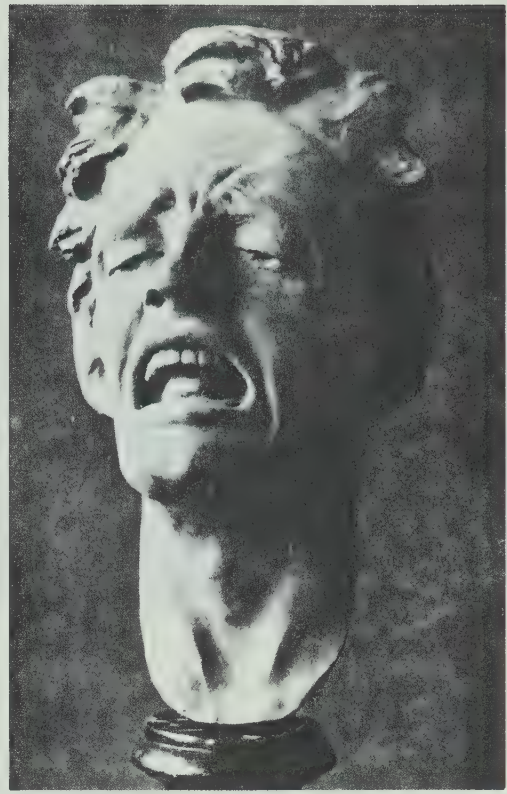


Figure 120

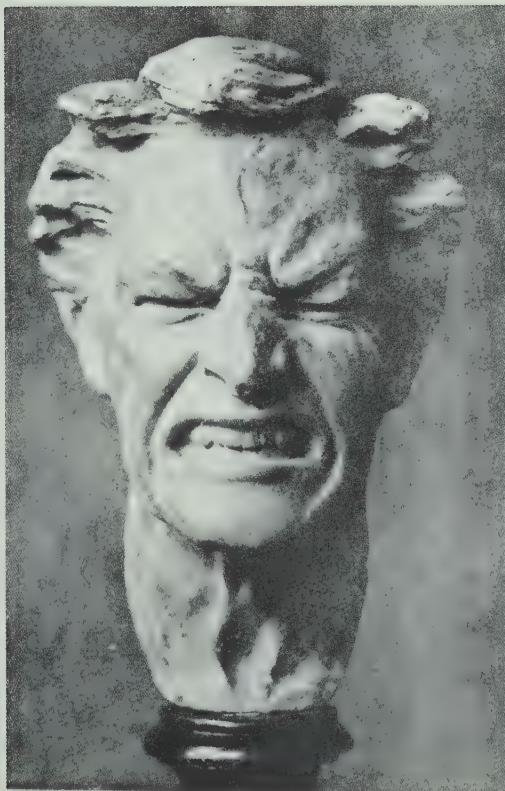


Figure 121

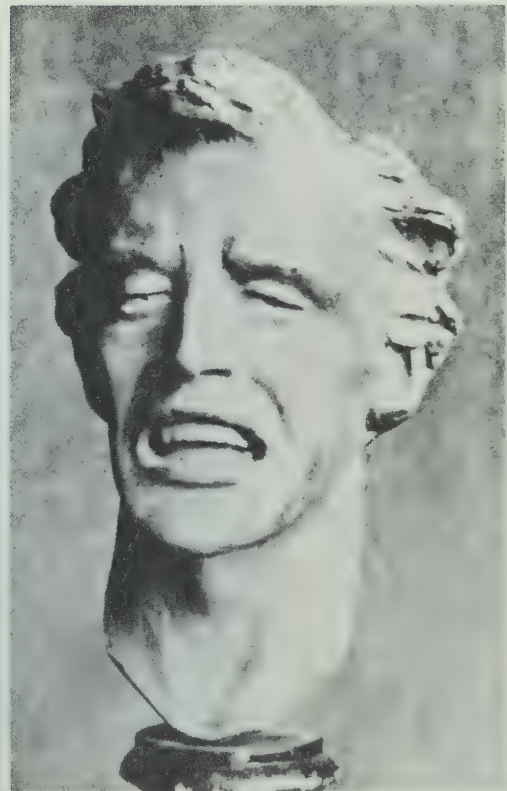


Figure 122







Figure 123



Figure 124



Figure 125



## FIGURE 99

Description: A 16" high figure executed in 1959 entitled "Squash Forehand."

Artist: Joseph Brown.

Present Location: Unknown (incorporated into Ivy League Circulating Trophy).

Source of Reproduction: Retrospective Catalogue, figure 67.

## FIGURE 100

Description: A 16" high figure executed in 1963 from a life study of

Howie Coonley entitled "Squash Backhand."

Artist: Joseph Brown.

Present Location: Private Collection of H. Coonley, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 23.

## FIGURE 101

Description: A 9" figure executed in 1961 from a life study of Ko Chit Win

entitled "Chin Lon Player #2."

Artist: Joseph Brown.

Present Location: University of Rangoon, Burma.

Source of Reproduction: Retrospective Catalogue, figure 180.

## FIGURE 102

Description: A 9" figure executed in 1961 from a life study of Ko Chit Win

entitled "Chin Lon Player #1."

Artist: Joseph Brown.

Present Location: University of Rangoon, Burma.

Source of Reproduction: Retrospective Catalogue, figure 124.



## FIGURE 103

Description: A 10" high soapstone figure executed in 1958 entitled  
"The Wrestlers."

Artist: Unknown.

Present Location: Winnipeg Art Gallery.

Source of Reproduction: Eskimo Sculpture, p. 107.

## FIGURE 104

Description: An 8" high figure group executed in 1960 entitled  
"The Wrestlers."

Artist: Paulusie (?)

Present Location: Private Collection of A. Spalding, Kingston.

Source of Reproduction: Eskimo Sculpture, p. 106.

## FIGURE 105

Description: A  $6\frac{7}{8}$ " wood figure executed in 1936 entitled "Contest of  
Strength."

Artist: Unknown.

Present Location: Private Collection of J. Meldgaard, Copenhagen.

Source of Reproduction: Eskimo Sculpture, p. 109.

## FIGURE 106

Description: A small  $1\frac{1}{8}$ " figure group executed in ivory entitled  
"Contest of Strength."

Artist: Unknown.

Present Location: National Museum of Canada, Ottawa.

Source of Reproduction: Eskimo Sculpture, p. 109.





## FIGURE 107

Description: A 5¼" figure group executed in 1960 entitled "Contest of Strength."

Artist: Unknown.

Present Location: Eskimo Museum, Churchill, Manitoba.

Source of Reproduction: Eskimo Sculpture.

## FIGURE 108

Description: A 12" figure group executed in 1948 entitled "Oklahoma Ride."

Artist: Joseph Brown.

Present Location: North Carolina Art Museum, Rolley, North Carolina.

Source of Reproduction: Retrospective Catalogue, figure 61.

## FIGURE 109

Description: A 6" high figure executed in 1944 entitled "Referee."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 157.

## FIGURE 110

Description: A 12" high figure executed in 1961 from a life study of Tun Maung entitled "Weight-Lifter."

Artist: Joseph Brown.

Present Location: Private Collection of Charles Cella, St. Louis.

Source of Reproduction: Retrospective Catalogue, figure 56.



## FIGURE 111

Description: A 14" high figure executed in 1946 entitled "Handstand."

Artist: Joseph Brown.

Present Location: Private Collection of R. Clottworthy, New York.

Source of Reproduction: Retrospective Catalogue, figure 55.

## FIGURE 112

Description: A figure executed in 1906 entitled "The Supple Juggler."

Artist: R. Tait McKenzie.

Present Location: Metropolitan Museum, New York.

Source of Reproduction: Hussey, figure 14.

## FIGURE 113

Description: An 18" figure executed in 1956 entitled "Lunge."

Artist: Joseph Brown.

Present Location: Unknown (incorporated into Ivy League Circulating Trophy).

Source of Reproduction: Retrospective Catalogue, figure 12.

## FIGURE 114

Description: A 12" high figure executed in 1949 entitled "Saber Parry."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 187.



## FIGURE 115

Description: A 12" high figure executed in 1949 entitled "Bowler."

Artist: Joseph Brown.

Present Location: Personal Collection of the artist, Princeton, New Jersey.

Source of Reproduction: Retrospective Catalogue, figure 59.

## FIGURE 116

Description: A  $20\frac{1}{4}$ " x  $29\frac{3}{4}$ " bas-relief executed in 1960 entitled "Physical Education."

Artist: Clemente Spampinato.

Present Location: Private Collection of the artist.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 117

Description: A figure executed from average Harvard student measurements in 1903 entitled "The Athlete."

Artist: R. Tait McKenzie.

Present Location: Toronto Art Museum plus copies elsewhere.

Source of Reproduction: Hussey, figure 10.

## FIGURE 118

Description: A 19" figure executed in 1950 entitled "Athlete."

Artist: Joseph Brown.

Present Location: Princeton University.

Source of Reproduction: Retrospective Catalogue, figure 198.



## FIGURE 119

Description: One of a series of four Masks of Expression entitled  
"Exhaustion."

Artist: R. Tait McKenzie.

Present Location: McGill University Medical Museum, Montreal.

Source of Reproduction: Hussey, figure 6.

## FIGURE 120

Description: One of a series of four Masks of Expression entitled  
"Breathlessness."

Artist: R. Tait McKenzie.

Present Location: McGill University Medical Museum, Montreal.

Source of Reproduction: Hussey, figure 4.

## FIGURE 121

Description: One of a series of four Masks of Expression entitled "Effort."

Artist: R. Tait McKenzie.

Present Location: McGill University Medical Museum, Montreal.

Source of Reproduction: Hussey, figure 3.

## FIGURE 122

Description: One of a series of four Masks of Expression entitled  
"Fatigue."

Artist: R. Tait McKenzie.

Present Location: McGill University Medical Museum, Montreal.

Source of Reproduction: Hussey, figure 5.





## FIGURE 123

Description: A 12" high figure executed in 1964 entitled "Lacrosse Player."

Artist: Joseph Brown

Present Location: Unknown.

Source of Reproduction: Retrospective Catalogue, figure 118.

## FIGURE 124

Description: A 14½" figure executed in 1941 entitled "Skier."

Artist: Clemente Spampinato.

Present Location: Private Collection of M. Pagliai, Florence.

Source of Reproduction: Sport and Western Sculpture.

## FIGURE 125

Description: A shield executed in 1929, although unfinished, entitled "Shield of Athletic Sports,"

Artist: R. Tait McKenzie.

Present Location: Unknown.

Source of Reproduction: Hussey, figure 44.



### CHAPTER III

#### THE SIGNIFICANCE OF SPORTING ART IN MODERN SOCIETY

You will find as you go through life that if you ask what a thing means, a picture, or music, or whatever, you may learn something about the people you ask, but as for learning "about" the thing you seek to "know," you will have to sense it in the end through your own experience, so that you had better save your energy and not go through the world asking what cannot be communicated in words. If the artist could describe in words what he does, then he would never have created it.<sup>1</sup>

Although in viewing and appreciating many of the different sculptures presented one may have to rely on his experience, the comments of various artists are most interesting and valuable for this study. The comments which follow are personal opinions of the artists and although all the artists have not worked directly in sporting sculpture, they have at one time or another been involved in sporting art in one form or another.

R. Tait McKenzie, many of whose works have been presented in this study, has said:

Certainly, the beauty that is inherent in the best of modern athletics should be recorded. It is full of very interesting sculptural possibilities, for there are many types of contest that the Greek sculptors had no opportunity to use. The hurdles, pole vault, shot put, hammer throw, football, baseball, lacrosse--all are forms of athletic competition the Greeks did not know.

Athletic movement is always graceful. The physically educated person never is awkward. When a man has good control of well-developed muscles, and has learned to coordinate their activity in exercises of skill, his poses and movements are well poised and beautifully balanced. Behind this there is the beauty of energy and health that glows from the body of a well-conditioned animal of any kind.

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<sup>1</sup> Alfred Stieglitz as quoted in Samuel Hunter, Modern American Painting and Sculpture (New York: Dell Publishing Co., 1958), p. 49.



Before anything else I want to give something that people can understand and sympathize with, not merely clever studies of anatomy or classical compositions of a period buried beneath the dust of centuries. We ought to express ourselves in terms of our own times....<sup>2</sup>

Clemente Spampinato<sup>3</sup> was drawn to representing sports subjects when studying anatomy and found the human figure to have greater appeal when in action rather than static poses. He has said, "I felt that creating movement, various postures, rhythm, etc. could be best interpreted or shown more expressively in the field of sports."

Fernand Fonssagrives<sup>4</sup> approaches his sporting art with an interest in the "esthetics of sports" and the movement of the athlete. Interestingly enough he adds:

...that although my Style seeks to emulate the representative technique of Renaissance or Ancient Greek sculpture, my themes are concerned with Modern Man and his very special way of moving whose efficacy is a product of intense thinking and intelligent concentration.

Tauni De Lesseps,<sup>5</sup> in respect to her work, says "Movement and form and sometimes a negation of the latter (by using space as a part of the impact) are of passionate importance to me." Although the exact meaning of this comment may be difficult to comprehend, it would appear that the

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<sup>2</sup> As quoted in Barrow Lyons, "Modern Athletes in Sculpture," Mentor, September, 1926, pp. 26-28.

<sup>3</sup> Personal communication dated 3/12/69.

<sup>4</sup> Personal communication dated 3/7/69.

<sup>5</sup> Personal communication dated 4/1/69.





artist feels that the representation of space is often just as important as the sculptural mass of the figure.

The most prolific modern sculptor of sporting subjects, Joseph Brown, has said:

If sports subjects seem to have concerned me to an unusual degree from the beginning of my career as a sculptor I hope that degree does not amount to excess. Sports have been an important part of my life, but only a part. I have never known an athlete who wasn't much more than an athlete, and basically, sport situations are exercises in living, for play is a preparation for the responsibilities of living: the successes, the failures, the stalemates. But play situations, too, can become perverted, and the possible perversion of things that should be good is also a valid subject for art.

Through my work, over the years, I have insisted that strength and sensitivity can exist together. The "contemporary" image of man as an absurdity is one that I reject. Fallibility and absurdity are not synonymous.<sup>6</sup>

The comments of LeRoy Neiman<sup>7</sup> bear special consideration and, therefore, are presented in their entirety. Neiman, who has painted over five hundred scenes relating to sport and leisure activities has said:

I always paint subject matter but the main reason I paint is not for subject matter. I just impulsively paint.

I presently am very involved with doing sports subjects because it has been my finding that sports today play a major role in man's environment. With more leisure time than ever before and every forecast that leisure time will increase, sports, both participation-wise and spectator-wise of course

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<sup>6</sup> From the introduction to Joe Brown: Retrospective Catalogue 1932-1966, published by the author, 1966.

<sup>7</sup> Personal communication dated 3/7/69. Although primarily a painter of sporting subjects rather than a sculptor, Neiman's remarks and insight are most valuable in the study of sport and art.



increase in cultural importance. With professional sports leading the way the prolonged prosperity has contributed greatly to the popularity of sports. The increase of speed and power in sports require more equipment, sponsorship and financial outlay than in the past when sports were more for diversion and exercise--not the power packed expression of today's athletic activities.

People go to great inconvenience, sacrifice and expense to both participate in and view sports activities. By sacrifice I mean time devoted to travel, considerable cost for equipment and payment for use of facilities, and to even watching T.V. when they could be doing other things perhaps intellectually more important or resting.

Sports require involvement and competition on all levels. It is intense, violent and exhausting on all levels--which of course makes it very much in tune with the society in general. From just this aspect alone sports seem very important in taking a high place in the subject of my painting.

Here perhaps is the most comprehensive and knowledgeable discussion of today's relationship of sport to art as interpreted by any of the above quoted artists. Neiman is an artist totally aware of sport in modern society and yet, completely free to express himself "just impulsively."

The previous comments on sporting art naturally are open to question and personal interpretation. Nevertheless, the opinions and observations of these artists indicate that sport plays a definite role in the art forms of today. Whether or not the work is indeed a work of art or is appealing to the individual is another question, for as Janson has said:

Deciding what is art and evaluating a work of art are separate problems; if we had an absolute method for distinguishing art from non-art, this method would not necessarily enable us to measure quality....It would seem, therefore, that absolute qualities in



art elude us, that we cannot escape viewing works of art in the context of time and circumstance, whether past or present.<sup>8</sup>

Time and circumstance, however, often make it difficult to trace changes and developments in the style of a particular artist. Nevertheless, in reviewing the quality and quantity of the works of Joseph Brown that appear in this study, certain patterns become apparent. Brown's sporting sculpture does not appear to have changed radically over the past forty years, as his figures are always recognizable as studies of the human form in action (with few exceptions, however, this trend would seem to be true for all sporting sculpture of the past century). Similarly, although the concern for minute details versus overall figure forms varies from one sculpture to the next, these variations are present throughout time. For example, "Hurler" (1935), "Double Play" (1953), "Line Buck #1" (1959) and "Cutting Down a Back" (1964) are all relatively rough-surface finished works that show marked similarities over a thirty year period. Finely polished surfaces which tend to accentuate minute details may be seen in some of Brown's works from the beginning up to the present: "Discus Thrower #1" (1934), "Boxers" (1943) and "Lunge" (1956). At the opposite extreme are "Center, Vintage 1930" (1934), "Bowler" (1949) and "Coach of the Year" (1966) which are "general" detail studies that are, nevertheless, accurate representations of the activities portrayed. It would seem, therefore, that Brown's sculpture has been consistent over time, although this consistency has not restricted his work to a single style, but rather it has permitted him to explore a variety of styles and

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<sup>8</sup> H.W. Janson, History of Art (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1962), p. 9.





techniques of representing man in sport.

Over a similar thirty year period Clemente Spampinato's works show a definite concern for smoothly finished surfaces that create an impression of a "flowing" human form in vigorous action. Although the total number of his works may not be sufficient for a comprehensive analysis, Spampinato appears to have favored this technique in response to his desire to "freeze" the action at the most precise moment of concentrated effort and, yet, still represent the movement of the athlete. All of his works bear out this general trend in style.

Only one other sculptor, R. Tait McKenzie, has done a sufficient number of sporting sculptures to permit a meaningful overall analysis. The trends and changes in McKenzie's work may best be seen in a chronological review of his sculpture over a thirty year period. His earliest works, the four "Masks of Expression," were scientific studies in expression that showed "his detached, unemotional absorption in objective truth. The attitude (was) that of the scientist."<sup>9</sup> McKenzie's success with the masks led him to attempt a figure in the round, "The Sprinter" (1902). His initial models were mechanical failures in that he was unable to balance the athlete in the desired crouch position. Eventually, however, he succeeded and was then given a commission to model "The Athlete" (1903), still another step forward for the sculptor as this time he was concerned with a search for the "ideal" average in physical perfection.

With these initial successes behind him, McKenzie then broke with the scientific approach that had influenced and guided his first works.

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<sup>9</sup> Christopher Hussey, Tait McKenzie: A Sculptor of Youth (London: Country Life, 1929), p. 11.





His new freedom to concentrate on a harmony of form, unrestricted by tabulated measurements, led to such works as "The Boxer" (1905), "The Competitor" (1906), "The Supple Juggler" (1906) and "The Relay" (1909). It was during this time that McKenzie began his monumental football study entitled "The Onslaught" and also experimented with many sketches, some of which resulted in the athletic models of 1911: "Wounded," "Breaking the Tape," "Discobolos" and others. In his relief sculpture "Joy of Effort" (1912), McKenzie was further able to explore the representation of rhythmic movements, but without the necessity of portraying "moments of immobility and consequently of stress"<sup>10</sup> that were required in his full statue figures. Apparently McKenzie accepted this new approach to style, since it appears again in many of his works, most notable of which is the 1923 frieze "Brothers of the Wind."

Little of McKenzie's work from 1911 up to 1920 dealt with athletic subjects, except in the form of award medallions. Shortly after, however, his works began to exhibit a new style that was primarily concerned with one of the major problems in sculpture relative to other art forms; namely that sculpture, from its nature, cannot directly express movement to the extent that a picture can, but rather can express only the rhythm of specific movements by selecting the precise "moment" in the action which will best convey the essence of the entire action. "The Flying Sphere" (1919), "The Javelin Cast" (1923) and "The Icebird" (1925) are examples of this new trend. McKenzie's approach to sporting sculpture entered one more stage of development in response to his growing concern that society was becoming so complex that sport was one of the few "human-

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<sup>10</sup> Ibid., p. 44.



izing" influences still available to man.<sup>11</sup> He felt that the function of the artist was more than just simply commemorating athletics, it involved expressing the aesthetic implications of athletics. As a result of this attitude he executed "The Modern Discus Thrower" in 1927. The climax of McKenzie's work is seen in the unfinished "Shield of Athletic Sports" (1928). Many of his earlier figures may be seen in this sculpture which summarizes his work of almost thirty years. McKenzie has, therefore, been able to retain a certain degree of continuity in his work, while at the same time experimenting with new styles and developing greater insight and understanding toward the representation of sports in sculpture.

Thus, in agreement with Janson, it would appear that although one may not specify absolute qualities in art, it is essential to consider the time and circumstance of the sculpture as an individual work and also as a part of the artist's total work. A germane consideration which follows directly from this necessary concern for time and circumstance is the possible impression or impact that a particular work may have on an individual. Without attempting to determine the nature of the impact,<sup>12</sup> it would appear that a piece of sporting sculpture would most probably have a greater and more widespread impact should it be displayed in full public view rather than restricted to a gallery, museum, or private collection. Occasionally the impact may even have national or interna-

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<sup>11</sup> Ibid., pp. 35-37.

<sup>12</sup> The material presented in Chapter II substantiates the claim that sport does generate an impact on some form of accepted cultural expression, namely art. The extent to which any single work may influence individuals or groups, however, remains unanswered in regards to sporting art, since, with few exceptions (cf. footnote 18), there has been very little impact to date.



tional overtones. The following example will serve to illustrate this assumption.

The "Miracle Mile" of the 1954 British Empire Games, run by Roger Bannister and John Landy, was recently commemorated with the unveiling of a statue at Vancouver's Empire Stadium. The three-year project was originally suggested by a local newspaper columnist, Denny Boyd, and received support from Prince Phillip, Honorary Patron of the Games.<sup>13</sup>

A local artist, Jack Harman, was commissioned to execute the statue and a fund raising campaign was initiated in order to obtain the \$25,000 commission price.<sup>14</sup> The statue took one year to complete and stands almost nine feet high on a ten-foot brushed concrete base (see Figure 88).

The unveiling ceremony received international coverage in the London Observer, which carried the following headline: "Now Bannister is Ten Feet Tall."<sup>15</sup> A \$50-a-plate Sportsmen's Dinner was held in connection with the ceremony and attracted numerous celebrities from many sporting activities, as well as entertainer Bob Hope, the master of ceremonies.<sup>16</sup> Landy, a research chemist, and Dr. Bannister, a neurologist, were flown in especially for the occasion from Australia and England.

The unveiling ceremony took place on September 27, 1967, before a football game between the British Columbia Lions and Winnipeg Blue Bombers.

<sup>13</sup> The Vancouver Sun, July 29, 1967.

<sup>14</sup> Personal correspondence with William T. Galt, Managing Editor, The Vancouver Sun, dated 7/21/69.

<sup>15</sup> As reported in The Vancouver Sun, Tuesday, September 19, 1967.

<sup>16</sup> Ibid.





In order to accommodate all the spectators wishing to view the ceremony just outside the stadium, a closed-circuit broadcast was arranged which was taped and projected on a twenty-five foot square screen inside the stadium.<sup>17</sup> The 25,412 spectators saw a film of the 1954 race during the evening, all from the comfort of their seats with the field lights dimmed to permit clear viewing from any location in the huge stadium.

The ceremony was a total success and was completed with a convertible cavalcade around the cinder track.

The applause was polite in the beginning, then mushroomed into a chorus of roars. And when the cars reached the finish line, 25,000 people were on their feet cheering wildly--just as they were thirteen years ago.<sup>18</sup>

A further example of the influence sport generates on art is the recent opening of the National Art Museum of Sport located in the new Madison Square Garden Art Gallery in New York City.<sup>19</sup> The museum first

<sup>17</sup> The Vancouver Sun, Friday, September 22, 1967.

<sup>18</sup> The Vancouver Sun, Thursday, September 28, 1967. The question remains, however, as to the actual significance and impact of the piece of sculpture. The spectators would most probably have reacted in the same manner if only the two runners had been presented that evening and, thus, the connection and impact of the sporting art (sculpture) to the ceremony and football game cannot be proven in any conclusive manner.

<sup>19</sup> Many other museums, specifically "Sporting Hall's of Fame," have examples of sculpture, but these are usually restricted to portrait busts and, therefore, have not been included in this study, ie. The National Football League Hall of Fame in Canton, Ohio, as reported in John Worthington, "Football Portraits in Bronze," American Artist, 29(9): October, 1965, pp. 58-61.



began in 1959 in order "to establish and develop in America a sound art tradition by enlisting on the side of art the public's intimate knowledge of and interest in sport."<sup>20</sup> A charter was granted by the Board of Regents of the State University of New York recognizing the Museum as a non-profit educational institution. In 1961 a tax-exemption was granted. The first exhibition was held at the IBM Gallery of Arts and Sciences in November, 1962, and consisted of fifty-five carefully chosen works valued at over \$500,000. Following the inaugural exhibition the Museum provided a number of displays and travelling exhibitions which were shown throughout the United States and Canada. Membership is now available in one of five different categories. The Museum now maintains permanent collections of sculpture, painting, ceramics, lithographs and other art media solely depicting sporting activities, and stands as limited proof of Brown's statement "no field of human endeavor is unrelated to the Fine Arts."<sup>21</sup>

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<sup>20</sup> As quoted in the inaugural exhibition catalogue, Fine Art in Sports (New York: NAMOS, November, 1962), see also Martha B. Scott (ed.) The Artist and the Sportsman (New York: Renaissance Edition, Inc., 1968), pp. 9-14, a special NAMOS publication relating the history of the Museum and depicting the present range of works being collected and displayed.

<sup>21</sup> Joe Brown, loc. cit.



## CHAPTER IV

### SUMMARY AND CONCLUSIONS

The major purpose of this study has been to present evidence to show to what extent sport generates an impact upon art, specifically sculpture in Canada and the United States since 1900. The illustrations of the pieces of sculpture have been divided into the following categories: baseball, basketball, boxing, football and soccer, hockey and skating, swimming and diving, track and field, and miscellaneous. Where illustrations were not available, the sculptures have been mentioned in the text of the appropriate section. This material has been supported by a brief history of sculpture relative to the study, descriptions of the pieces of sculpture preceding the appropriate section, the comments of artists who have worked in the field of sporting sculpture, a comparative analysis of the work over time of selected sculptors, and the current outlook for sporting art in general.

In this study many aspects of sport in art have become apparent. Notable are the following:

1. Sculpture, as compared to painting, presents a unique situation in that more than one copy of a work may be produced from a number of casts. (Although paintings may be reproduced in prints, sculptures made from a number of casts should still be considered as "originals" due to slight variations that may occur.)
2. The impact that a given work of art may have upon individuals would seem to be greater if the work is on general public display rather than restricted to a gallery, museum, or private collection. The nature of



the specific impact on individuals, if indeed there has been an impact from sporting sculpture at all, remains to be determined.

3. The very nature of artistic understanding, appreciation, and taste make a study such as this open to personal interpretation. The comments of artists and the examples of sport in modern art would appear to suggest that sporting art has a greater significance in society today than would be at first anticipated.

In general these inferences may only be made if one remembers that the study and research relating to sporting art is in its infancy. The subject matter offers numerous possibilities for further research, such as: periodical and magazine illustrations of sports; comparative studies of the representation of sports in painting, sculpture, book illustrations, stamps, and commercial advertising; international survey studies of sporting art of a specific type, for example, the particular sport of boxing; and studies involving artists as individuals and as a group, for example, Joseph Brown's life as a sporting artist. Indeed, only when such studies are completed will the physical educator be able to apply the information on sporting art along with the other areas of music, literature, and dance in such a meaningful way as to demonstrate the overall cultural significance of sport.





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